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PROFESSOR HENRY ALFRED TODD

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LANGUAGES AND LITERATURES

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JOHN L. GERIG



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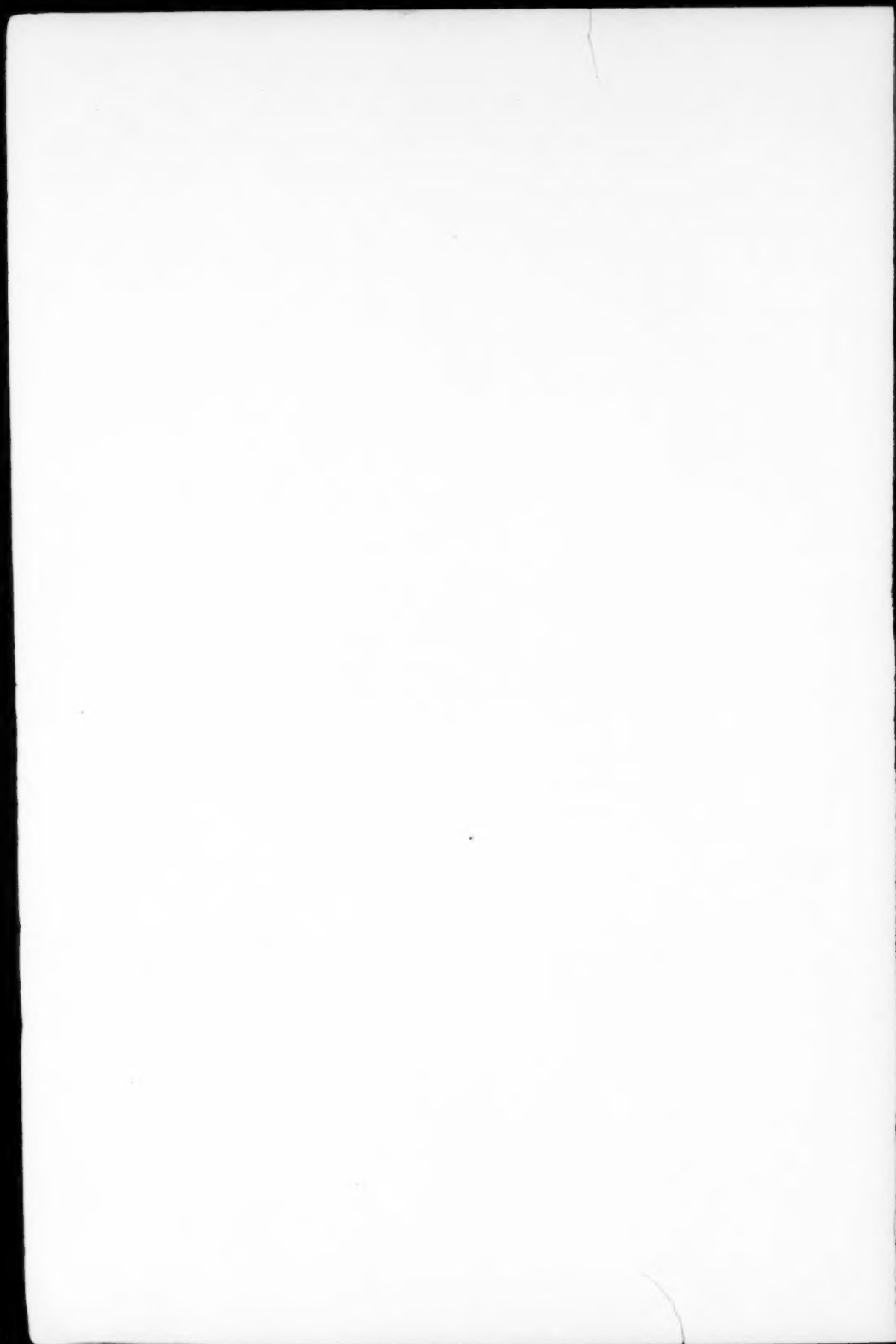
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L'UNIVERSITÉ FRANÇAISE ET L'UNIVERSITÉ AMÉRICAINÉ

*Monsieur le Président, mes chers Collègues, Mesdames, Messieurs:*¹

Les relations entre l'Université Columbia et la Sorbonne sont depuis quelques années si cordiales que c'est pour le Recteur de l'Université de Paris un grand plaisir d'assister à la séance de rentrée de l'Université Columbia. Et je remercie vivement M. le Président Butler de m'avoir invité à cette cérémonie. Je ne puis oublier, en ce moment, ni les honneurs accordés par vous à de grands Français, ni l'accueil sympathique que vous réservez à nos professeurs, ni les services que nous rendent à Paris les maîtres que vous voulez bien nous envoyer. Et je ne puis oublier non plus, en ce moment, la "bibliothèque américaine" établie à la Sorbonne sur le modèle de votre bibliothèque grâce à la générosité de votre Président. Ce sont là de vraies preuves d'amitié dont nous conservons fidèlement le souvenir et dont je vous suis, pour ma part, profondément reconnaissant.

Mon vif désir serait non seulement d'entretenir ces excellentes relations, mais de resserrer davantage encore les liens qui unissent Columbia à la Sorbonne. Il me semble qu'il ne peut y avoir de sérieux progrès intellectuels, si les universités de nations différentes ne procèdent pas à de constants échanges d'idées. On dit

¹ The above address by the distinguished Rector of the University of Paris was delivered at the Opening Exercises of Columbia University on Wednesday, September 22, 1926. The broad and sympathetic outlook of the great educator is nowhere better exemplified than in these brief remarks. There is no doubt that they will be read with much interest by all students of the Romance languages and that they will thereby tend to promote a closer and more cordial understanding of the aims and ideals of the universities of both countries.—EDITOR'S NOTE.

bien que la littérature d'un peuple lui est propre et qu'elle ne peut rien gagner à prendre contact avec la littérature d'un autre peuple. On dit de même que la philosophie de chaque nation, que le droit de chaque État ont leur saveur particulière et qu'on ne peut pas concevoir entre eux d'emprunts mutuels: le raisin de nos vignes peut-il emprunter la saveur du grape-fruit? Mais le raisin de nos vignes doit maintenant sa saveur aux plants américains sur lesquels elles ont été greffées. De même, il est rare qu'une littérature se développe sans subir des influences extérieures. Chacune des périodes de renaissance, dans l'histoire des lettres et de la philosophie, est marquée par l'apport d'éléments étrangers. Le droit, lui-même, ne se renouvelle que lorsqu'une comparaison peut être faite avec d'autres droits. Quant aux sciences, on pourrait croire qu'elles n'ont pas besoin, pour être fécondes, de ces rapprochements intellectuels: leurs méthodes sont si sûres qu'un savant, isolé dans son laboratoire, paraît pouvoir atteindre la vérité par son seul effort sans prendre connaissance des travaux de ses confrères: la vérité n'est-elle pas la même sous toutes les latitudes? Mais si cette remarque est juste en ce qui concerne les vérités acquises, elle ne vaut plus lorsqu'il s'agit d'inventer de nouvelles méthodes de recherche. Celles-ci demeurerait de simples curiosités individuelles si elles n'étaient pas communiquées à d'autres par leur inventeur. Et elles lui sont souvent suggérées à lui-même par les observations et les expériences d'autrui. Enfin, les méthodes scientifiques découvertes dans une nation, transplantées dans une autre, y prennent parfois un développement imprévu: pour prendre un exemple dans un domaine que je connais un peu, permettez-moi de rappeler que la méthode psychologique des "tests," créée en France par Binet et Simon, n'a pris toute son ampleur que le jour où elle a été adoptée et transfigurée par vos psychologues.

Il est donc nécessaire que les maîtres de nos universités, quelle que soit la discipline à laquelle ils se sont voués, entrent en relations ou demeurent en relations. Il ne suffit pas qu'ils se communiquent le résultat de leurs travaux par la voie des livres et des revues. On ne comprend bien un procédé nouveau, un appareil nouveau que lorsqu'on a assisté à l'emploi de ce procédé

ou de cet appareil. Pour les savants comme pour les élèves, l'enseignement oral et expérimental vaut mieux que l'enseignement livresque. Ce n'est pas seulement par correspondance que nous devons communiquer, nous devons multiplier entre nous les contacts personnels.

Si ces échanges d'idées sont désirables, comment doit-on y procéder? Le mieux, à mon avis, est d'y apporter la plus grande sincérité. Nous devons nous montrer tels que nous sommes, nous montrer à nu, sans nous préoccuper de nous faire voir, comme on dit en France, "en beauté." D'autant que bien souvent les idées ou les institutions qui ont de l'influence au dehors ne sont pas celles qui paraissent les plus intéressantes aux nationaux de leurs pays d'origine. On aurait bien étonné la majorité des psychologues français, il y a vingt-cinq ans, si on leur avait prédit le succès que vient d'obtenir aux États-Unis, en s'y transformant, la méthode de mesure imaginée par Binet et Simon. Chaque pays est juge de ce qu'il y a d'utile et d'assimilable pour lui dans la littérature, l'art, le droit, la science ou la philosophie d'un autre pays. Et ce n'est pas nécessairement ce qui, pour cet autre pays, est le plus utile ou le meilleur. Pour faciliter les échanges, nous n'avons donc pas à vous offrir ce que nous croyons avoir de mieux, nous n'avons qu'à vous exposer ce que nous avons: à vous de choisir.

Que sommes-nous donc? Quels sont les traits caractéristiques de nos universités françaises? Pour les décrire, je ne remonterai pas aux origines de l'Université de Paris; Monsieur le Président l'a dit avec esprit: notre Université est très vieille mais elle est aussi très jeune. Elle a longtemps sommeillé, mais elle s'est réveillée avec une jeunesse nouvelle. Elle n'a guère qu'une quarantaine d'années, bien qu'elle remonte au Moyen Âge. Il y a une quarantaine d'années, notre enseignement supérieur était encore somnolent. Parmi nos institutions scolaires il n'y avait de vraiment vivant et de vraiment solide en France que l'enseignement secondaire. Il existait bien des écoles supérieures qui préparaient à certaines professions indispensables: les écoles de médecine, les écoles de droit, l'école normale supérieure, l'école polytechnique. Mais les Facultés des Lettres et des Sciences n'étaient qu'un prolongement de

l'enseignement secondaire. Certes, elles possédaient des maîtres de génie (un Fustel de Coulanges dans les lettres, un Pasteur dans les sciences), mais ces maîtres n'avaient guère d'élèves et ils n'avaient que des laboratoires misérables.

Qu'a-t-on voulu faire, lors du relèvement de la France après la guerre de 1870? Donner à nos maîtres des élèves et des laboratoires. Pour leur donner des élèves, on a relevé le niveau scientifique des examens qui donnent accès aux professions libérales. Pour leur donner des laboratoires, on a conféré aux universités renaissantes l'autonomie financière: depuis 1895, nos universités possèdent d'autres ressources que les subsides de l'État; elles peuvent, comme les vôtres, recevoir des dons et des legs de généreux bienfaiteurs. D'autre part, on a perfectionné les méthodes de recherche et d'enseignement: aux cours oratoires de la fin du second Empire se sont substituées ou se sont ajoutées, dans les Facultés des Lettres ou de Droit, les conférences plus discrètes où sont appliquées minutieusement les méthodes critiques de l'érudition moderne. Dans les Facultés scientifiques, on exige des étudiants des travaux de laboratoire de plus en plus précis et de plus en plus nombreux. Grâce à la préparation qu'ils ont reçue dans nos Lycées, nos étudiants peuvent être soumis à moins de cours qu'ailleurs, et les professeurs, moins absorbés par l'enseignement, peuvent consacrer le meilleur de leur temps à leurs recherches personnelles.

Mais l'une des idées directrices de la réforme de notre enseignement supérieur, une des idées qui caractérisent nos universités, c'est l'idée que les sciences ne doivent pas demeurer étrangères les unes aux autres: du rapprochement de sciences diverses doivent jaillir des idées nouvelles. Alors que la division du travail scientifique tend à séparer les savants, à les confiner chacun dans sa spécialité, il importe d'obvier aux inconvénients que présenterait cette spécialisation si elle était excessive, il importe de coordonner les résultats acquis dans les sciences spéciales; il importe de grouper les savants dans une même institution; tel est le but principal, à nos yeux, d'une université, telle est sa signification philosophique.

Enfin, l'un des traits essentiels de nos universités françaises, c'est l'esprit de liberté qui y souffle. Le professeur est libre

dans sa chaire d'exposer toutes les opinions qu'il croit vraies. Il n'est arrêté par aucun préjugé, par aucun dogme, par aucune doctrine d'État. Il ne dépend à cet égard d'aucune autorité. La vieille Sorbonne, jadis exclusivement théologique, embrasse maintenant tous les domaines sauf celui de la théologie. Et bien qu'elle soit institution d'État, elle est, dans son enseignement, indépendante de l'État autant que de l'Église. Situation qui ne peut exister que dans un État démocratique lui-même fondé sur le principe du libre examen et de la liberté de conscience.

Voilà quel est, d'une manière générale, l'esprit de nos universités françaises; à vous de voir en quoi il ressemble à celui des universités américaines, en quoi il en diffère. Quant aux détails, chacun de vous sait à qui s'adresser parmi nous pour connaître ceux qui l'intéressent tout particulièrement, pour savoir où telle ou telle science est spécialement en honneur, où telle ou telle méthode est spécialement pratiquée. Je ne puis parler que de nos idées générales. Il vous appartient de les apprécier.

Je me garderai bien d'apprécier, de mon côté, votre organisation universitaire. Mais, si court qu'ait pu être mon voyage en Amérique, et dès avant la fin de ce voyage, j'aperçois bien ce que nous, Français, nous souhaiterions vous emprunter. Ce que nous souhaitons vous emprunter, vous le savez déjà; ce que nous vous envions, je puis l'avouer, bien que l'envie soit un sentiment peu avouable, ce sont vos ressources si abondantes, vos richesses si considérables. Les avantages que vous tirez de la générosité de vos amis et de vos anciens élèves sont presque illimités. Nous ne pouvons, hélas, vous imiter, car pour introduire chez nous vos mœurs si généreuses, il nous faudrait faire plusieurs révolutions. D'abord une révolution dans les habitudes de nos élèves et anciens élèves. Vous avez des institutions qui lient les étudiants les uns aux autres et qui les attachent à leur université. Pour différentes raisons qui tiennent à l'organisation même de nos enseignements secondaire et supérieur, nous n'avons pas chez nous de telles institutions. Et puis, si nous voulions vous imiter, il nous faudrait faire une révolution dans le statut de la famille française elle-même. Chez vous, le chef de famille est vraiment

le propriétaire de ses biens. Il en dispose à son gré, sans avoir à rendre compte à personne de l'emploi qu'il en fait: il peut donc en disposer largement au profit des œuvres d'intérêt général et notamment au profit des universités. Et il use de ce droit. Bien que nous nous imaginions jouir du régime de la propriété individuelle, c'est en réalité la famille, prise collectivement, qui, chez nous, est propriétaire: son chef ne peut pas disposer de ses biens en toute liberté; il en doit compte à ses enfants. Il en résulte que les seuls bienfaiteurs de nos universités sont des célibataires, des hommes sans enfants . . . ou des Américains. Je saisis cette occasion pour remercier ceux de vos concitoyens qui veulent bien s'intéresser au développement de nos universités françaises, et je souhaite que leur nombre grandisse. Mais, tout en espérant que beaucoup de Français imiteront leur exemple, je ne puis rêver que nos ressources deviendront, dès demain, aussi abondantes que celles que vous devez à l'admirable solidarité de vos élèves et à l'admirable générosité de vos amis.

Abstraction faite de votre fortune, est-il dans votre organisation universitaire quelque chose que nous souhaiterions vous emprunter? Pour ma part, j'estime tout au moins que nous devrions nous inspirer de votre organisation des études préparatoires à l'enseignement supérieur. Après quatre années de "high school," l'étudiant, avant d'être un "graduate," travaille au "college" pendant quatre ans. Chez nous, le jeune homme reste sept ans dans l'enseignement secondaire, mais peut passer directement du lycée à l'université. Sans imiter purement et simplement votre régime, du moins pourrions-nous imposer à nos étudiants frais émoulus de l'enseignement secondaire, un stage analogue à celui que font dans vos "colleges" les "juniors" et les "seniors." Et nous pourrions aussi nous préoccuper un peu plus, suivant votre exemple, de la vie matérielle de nos jeunes étudiants. J'ai souvent admiré les "dormitories" où vos élèves mènent une existence si confortable, sans être soumis à une désagréable discipline. En créant la Cité Universitaire de Paris, où j'espère bien que s'élèvera bientôt une maison franco-américaine, nous avons marché dans votre sillon. Je suis sûr que vous nous aiderez vous-mêmes, vous et vos amis, à réaliser un idéal qui nous est également cher.

Je pourrais entrer dans plus de détails et vous citer telle ou telle science qui m'a paru enseignée parmi vous avec une méthode plus parfaite que celle dont nous nous servons en France. Mais je me borne à insister sur un point. J'ai été frappé de l'importance que prend dans vos universités et particulièrement à Columbia la science de l'éducation. La simple liste de vos professeurs, parmi lesquels les maîtres de pédagogie sont si nombreux (alors que la Sorbonne n'en compte qu'un), atteste cette importance. Elle est, d'ailleurs, reconnue par vos hommes d'État contemporains comme elle l'était par les fondateurs de votre nation: depuis les pèlerins de la "Mayflower" jusqu'au Président Coolidge, tout le monde répète chez vous que l'éducation est nécessaire au peuple, et, qu'elle est plus nécessaire dans une démocratie que dans tout autre régime. Chez nous, la même vérité est proclamée depuis Montesquieu. Elle est affirmée par quelques-uns de nos hommes politiques les plus éminents: un Jules Ferry, un Léon Bourgeois, un Raymond Poincaré. Mais, en dehors d'eux, qui s'occupe de l'éducation? Ceux qui en ont officiellement la charge: des hommes comme Octave Gérard, Ferdinand Buisson, Henri Marion, dont les vues profondes et généreuses ont réformé, après la guerre de 1870, l'enseignement primaire et l'enseignement secondaire. Mais nos universités s'en désintéressent. Elles ont tort. La pédagogie prend et doit prendre de jour en jour un caractère plus scientifique. C'est ce que vous avez compris. C'est de vos universités qu'est parti l'un des principaux mouvements de rénovation des méthodes pédagogiques, celui auquel s'attache le nom du Professeur Dewey. Et nul n'a plus contribué que votre Président, si longtemps Directeur de *The Educational Review*, auteur de *The Meaning of Education*, à ce progrès de la pédagogie. Je souhaite vivement que l'Université de Paris imite sur ce point l'Université Columbia.

Messieurs, si nos universités étaient parfaitement semblables, nous n'aurions aucun intérêt à nous rendre visite. Les différences que nous pouvons observer rendent nos rencontres plus piquantes, plus agréables et plus fécondes. L'essentiel est qu'elles ne soient pas assez profondes pour empêcher tout rapprochement. Or, nous sommes d'accord sur les principes. Nous

sommes d'accord pour rechercher la vérité par les méthodes les mieux éprouvées. Nous sommes d'accord aussi pour penser que les universités ont, en dehors de leur rôle scientifique, un rôle social à jouer: vous estimez qu'elles doivent exercer leur influence sur l'éducation populaire et vous avez donné un grand développement à votre "extension universitaire." Par d'autres moyens, nous tendons au même but. Enfin, vous estimez que l'action de l'université doit s'étendre au-delà même des frontières. Je ne saurais oublier que, dans une cérémonie analogue à celle qui nous rassemble, des paroles ont été prononcées jadis qui énonçaient, sur la guerre européenne, le jugement moral du monde civilisé. Et lorsque récemment, au congrès de Cambridge, j'entendais M. le Président Butler louer l'esprit de Locarno et de Genève, je ne pouvais m'empêcher de penser que Columbia était encore, grâce à lui, la conscience du monde civilisé. Soyez sûrs, Messieurs, qu'à votre amour de la vérité, de la démocratie et de la paix, répond chez nous un égal amour de la vérité, de la démocratie et de la paix.

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THE REBIRTH OF CATALONIA

I

ALMOST alone among the literatures resurrected by the nineteenth century, Catalan has found a "place in the sun."¹ Begotten, like modern Provençal, by the enthusiasm of the Romantics for anything that was mediæval and could be opposed to the School of Boileau and Racine, it was at first hardly distinguishable from the renaissance of the troubadour convention in southern France. On either side of the eastern Pyrenees, in the tract that extends from the Rhone to the Ebro, minstrels of the thirteenth and early nineteenth centuries sang of Love, Religion and Country in the accents of a collective, and at times factitious, enthusiasm. But while the Félibres devoted themselves to poetry and engendered Mistral's *Mirèio*, the thirteenth century offered them no models for prose. Business, science, education, philosophy, and even romance used French; the dialect of the Isle de France radiated outwards from markets, railway stations, harbours and bureaux. The capitals of Provence and Languedoc—Marseilles, Lyon, Toulouse,—were the strongholds of the northern speech; and the very century which witnessed *Mirèio* witnessed the surrender of spoken Provençal to the official tongue of France. Similar political influences threatened the young life of the Catalan Renaissance, and tended to impress the universal adoption of Castilian, with its

¹ Bibliography: *La Catalogne et le problème catalan*, by Georges Dwelshauvers, Paris, Alcan, 1926; *L'Evolució de la Poesia Catalana*, by Joan Arús, Barcelona, 1922; *Poeses i Crítics*, by J. M. Capdevila, and *Entre la Vida i els Llibres*, by J. Estelrich, Barcelona, Llibreria Catalònia, 1926; *Anthologie des Poètes catalans*, translated and commented by A. Schneeberger, Paris, Povolozky; *Conteurs catalans*, translated and commented by A. Schneeberger, Paris, Perrin, 1926; *Els Poetes d'Ara*, edited by Tomàs Garcés, Barcelona, Lira, 1924; *Escriptors Grecs i Llatins* (Fundació Bernat Metge), edited by J. Estelrich, Barcelona, Catalana (in progress); *Documents per l'Historia de la Cultura Catalana Mig-Eval*, by Antonio Rubió i Lluch, Barcelona, Institut d'Estudis Catalans, 2 vols., 1908-21; *Breviari Crític 1923-1924*, by Manuel de Montoliu, Barcelona, Llibreria Catalònia, 1926. The last title is a reprint of critiques in *La Veu* by the leading Catalan critic of today.

haughty *habla cristiano* ("Speak Christian!"). But the great towns of Spain are still marked by the particularism, universal in the country districts, which by *patria* understands "birth-place." Centralisation and local pride are ever at strife. They do not compromise in our English way, but remain unreconciled, daily in contact and daily denying each other's existence, after the manner of oil and water. Catalan self-consciousness, fostered by the memory of her ancient independence and the remnants of her ancient institutions, is fortified by the use of a language alien to the Hispanic group, and is consecrated by national art and national literature. The fourteenth and fifteenth centuries have bequeathed her a legacy of great prose works, of translations, treatises, chronicles and novels that enshrine a profoundly national spirit. Unlike the *Félibres* who had models only for poetry, the Catalan writers could not long fail to invade all the provinces of literature and art; unlike the people of Provence who had no country but France, those of Catalonia saw in their monarch a Count of Barcelona, a King of Valencia, a King of the Balearic Islands. From the historical point of view Spain is ruled through sixteen separate sovereign titles.

It is in this combination of political sentiment and historical culture that the Catalan language has found its trustiest allies, by whose aid it is now more firmly established than any of its rivals among the newer literatures of Europe save the Czech. As compared with Basque, for instance, it has an equal consciousness of linguistic and political being, but it has also a background of mediæval culture. Galician revivalists have their language and a mediæval literature of lyrics, but they have no political consciousness and only a faint tradition of prose. Joan Arús, indeed, when tracing the "Evolution of Catalan Poetry," impressed by the more rapid success of poetry than of the other genres in the modern literature of Catalonia, thinks that "the cause lies in the more ready disposition of our Mediterranean spirit for all forms of art and poetry in preference to analytical or speculative works," but this order is rather chronological than psychological. In nearly all modern literatures, poetry achieves literary expression earlier than prose. But it is in

prose, and especially in the four great chronicles, that the Catalan spirit is historically enshrined, and it is through prose that the conquests of poetry are to be maintained. The astonishing Ramón Lull, whose novel *Blanquerna* has this year been englished for the first time by Professor Peers, first separated Catalonia from Provence by bequeathing to his countrymen an extraordinary range of scientific, literary, mystical and philosophic works written in "plain Catalanesc." At the very time when the conventions of the troubadours had been brought to ruin by the invading armies of the French, Catalan took a new lease of life and shook off the slough of an obsolete craftsmanship. The solid common-sense of James the Conqueror, the chivalrous daring of Peter the Great, and the restless energy of Peter the Ceremonious or of the Dagger, inspired not only four great chronicles, two of which have been translated into English, but also the two principal novels of the Catalan middle ages. *Curial and Guelfa* is an idealized reflection of Peter the Great, who challenged the king of France to single combat in the lists of Bordeaux with the king of England for umpire, and actually, for the sake of his honour, maintained that challenge in disguise after learning that Charles had resolved to kidnap him and Edward I would not care to intervene! The bizarre career of Roger Blum, a German who formed a Catalan joint-stock company in Italy to trade in the possible spoils of the Morea, occupies many of the finest pages of Muntaner, and inspires *Tirant the White*; this novel, ironically praised by Cervantes, also contains a good deal of inside information concerning the court of Henry VI from a point of view neither Yorkist nor Lancastrian. Eximenis, encyclopædic author of the twelve books of the *Christian*, is the prose master next in consideration to Ramón Lull; Bernat Metge, archivist and lover of Rome and Italy, was and is the arbiter of pure Catalan; and the inimitably impertinent Brother Anselm Turmeda, who wrote the *Dispute with the Ass concerning the Nobility of Animals* (plagiarised, as Sr. Asín has proved, with characteristic impudence from an entirely respectable Indian treatise of morals), is revered at Tunis as a holy marabout, and was almost canonised at Barcelona on a suspicion of martyrdom. Catalan poetry took longer

to nationalise its form, but with Auziàs March it gained the first great Petrarchian outside Italy, and in Roig and the Valencian satirists it found a school of remarkable vitality. The *Usages* and the *Book of the Consulate of the Sea* are unforgettable treasures of Catalan nationality, as were also the records of her free parliamentary oratory.

"This is that happy, glorious and most faithful nation of Catalonia (said Cardinal Margarit) feared in time past by lands and seas; whose loyal and valiant sword has extended the empire and lordship of the House of Aragon; who conquered the Balears and the realms of Majorca and Valencia, hurling out the enemies of the Christian faith; that same Catalonia that has won the vast islands of Italy,—Sicily and Sardinia,—which the Romans in their first contests with Carthage took so long to conquer and on which they expended the greater part of their estate; who has converted to the Catalan tongue that most ancient and famous Athens, fount of all the elegance, eloquence and learning of the Greeks, along with Neopatria; that Catalonia who has routed, vanquished, pursued and wholly exterminated divers neighbouring kingdoms of France, Spain and others; that Catalonia who, under King Peter then regnant (1284), stood her defence against all the princes of the world, both Moors and Christians, her declared enemies. For the which and other singular merits, that it boots not to rehearse, our good king Martin in the parliament of Barcelona crowned the said nation, and for her peculiar virtue of fidelity appropriated to her that saying of the Psalmist: *Gloriosa dicta sunt de te, Cathalonia.*"

The magnificent rhythm and intonation of Catalan mediæval eloquence is the voice of a free people; their kings wished them to be free.

"Sir Muntaner, (asked a stranger) what services to their subjects do the lords of the House of Aragon more than other kings?—

"I shall tell you: They maintain their nobles, prelates, gentry, citizens and men of towns and granges more in truth and right than any other lords in the world."

And such is the character they bear in the remarkable *Documents for the History of Catalan Culture during the Middle Ages* collected by the veteran Antonio Rubió i Lluch. The monarchs are parliamentary orators who win their ends by persuasion, they

are jurists who frame codes and interpret laws, they watch over the vernacular speech, they incorporate the treasures of France, Italy and Spain. They encourage and command classical and oriental translations, they write verses with a shamefaced humility, they praise the verses of their subjects in documents of state. They have a fine enthusiasm for science: *quoniam sola scientia dicitur summa nobilitas in hac vita*. They buy tapestries and regulate accounts, discuss the art of the bookbinder or tiler, chide dilatory scribes, and appropriate (like true booklovers) each others' books. They pay fees for students and debts for colleges, and defy the Pope for the sake of a beadle. They collect travellers' tales of Tartary, and their friends explore the world beyond the grave; for that was the object of the Viscount of Roda's visit to St. Patrick's Purgatory on Lough Dearg in 1397. Kingship in fourteenth century Catalonia had a golden age of beneficent activity. But in all this activity the kings were indissolubly linked to their subjects.

"What am I to say to you? (cries Muntaner) They are so affable and gracious to their subjects that it would take us long to write it: therefore their subjects are inflamed with the love of them, fearless of death, in exalting their honour and lordship, baulking at nothing, fearing no heat nor cold nor any peril. Therefore God gives increment and advantage in all deeds to their people: He gives them victory, and shall give it them from now onwards, if God will, over all their enemies."

II

Catalan independence, both in the intellectual and the political sphere, fell a victim in the sixteenth century to the movement for the consolidation of great states and great literatures. During the age of absolutism Catalonia was a province and its speech and obscure dialect abandoned to peasants and to vulgar devotional works. But when the tide of human affairs once more flowed against centralization and uniformity, the foursquare individualism of Catalonia could not but reappear. The philosophism of the eighteenth century took note of her ancient *Usages* and her mercantile *Consulate of the Sea*, and prescribed rules for the pronunciation of the Valencian

dialect. Pau Ballot, in a commercial grammar issued in 1814, declared that the Catalan speech was "not only a genuine language properly so called, but it was also simple, clear, pure, energetic, concise, rich, flowing and natural"; and a brief bibliography indicated the principal glories of her mediæval letters. Cabanyes' failure to graft Catalan rhythms on to Castilian verse emphasised the jealous exclusiveness of that tongue, so seldom handled with security by the stranger or the provincial. López Soler's translations of Sir Walter Scott's novels, the sentimental mediævalism of the Romantics, Victor Hugo and the Schlegels' idealisation of Spain, and many other unrelated influences, fought against the supremacy of the uniformity of speech which public policy enforced. The decisive moment is marked by an Ode. Aribau's *Ode to the Fatherland*, published in a periodical in 1833, despite its evocation of "old Montseny, clothed in mist and snow" and of the "tongue of the heroes whom monarchs revered," had no revolutionary purpose. But it was a serious composition expressed in the maternal dialect, and that was a revolutionary fact. Aribau himself, and those who stood nearest to him, did not realise that anything had occurred. They continued to employ Castilian for all normal requirements, though their researches into the literature of Spain increased the store of relics of the Catalan classics. Discussion and a certain enthusiasm had been roused by the *Ode to the Fatherland*, but there was not yet faith. Faith was supplied, not by Aribau or Milà i Fontanals, but by Joaquim Rubió i Ors, the author of the *Lo Gaiter del Llobregat* (1839). During the succeeding twenty years Catalonia abounded in "troubadours," whose work was collected by Bofarull in 1858.

"The new conventional troubadours (says Joan Arús) evoked in their lyrics the times of the genuine troubadours; they depicted Catalonia's past and their verses resuscitated the most brilliant feats of her history, together with her royal and legendary heroes; they wept over the ruins of castles and monasteries; they wished their songs to retain the customs and traditions time had snatched away."

So preoccupied were they with tears for what no longer existed, for what had never existed, that they could have eyes neither

for the beauty of Nature nor for the facts of the times. Regretting, above all else, the disuse of the poetic contests of the troubadours, they contrived to erect the Floral Games (1859) of Barcelona, where minstrels were invited to sing of Love, Country or Religion. The mediæval Consistory of the Gay Science at Toulouse had been an anæmic attempt by tailors to supply the want of princes, and the modern Barcelonese imitation had no greater intrinsic validity. But the Floral Games, before they sank into their present neglect, accomplished two unforeseen results: they introduced to the public all the best poets of the Renaissance, and they attracted the interest of the non-literary classes. The Catalan revival now had breadth and substance.

Very important innovations began to appear in the last quarter of the nineteenth century. Angel Guimerà conquered the drama for the regional speech and insisted on its equality with Castilian for all cultural purposes. The idiom of Barcelona is sadly corrupted by Castilianisms and degenerated from its pristine purity; but so long as the entire movement in favour of the vernacular was in peril, the troubadours and floralists had no leisure to purge their language. It was thus a new revelation that Jacint Verdaguer brought from the mouths of peasants, as in work after work he built up the poetical vocabulary of his mother tongue. His *Atlàntida* and *Canigó* do for Catalonia what Mistral's *Mirèio* did for Provence. His eyes were not clouded by a *couleur de rose* mediævalism, but he set down with a novel sincerity his actual impressions of Catalan scenery. He is admittedly a supreme master in the mysticism of his *Idylls and Mystic Songs* (1879). But his mysticism contained a peril for the plagiarist because it led him to see Nature always transfigured by his moods into "a continuous exaltation in pleasure as far as intoxication, in love as far as death, in despair as far as to refuse consolation, always amid a loveliness that is dying, diminishing, fading away." The necessary antidote of realism came from the powerful and original genius of Joan Maragall, the principal fount of the modern lyric of Catalonia.

"Maragall's appearance (says Arús) was more fecund and important for our poetry than that of Verdaguer. The sentiment of his work is the very antithesis of conventionalism, imitation

and the cliché. It has been said to represent for our lyrics the return to reality. Before this new light everything else passes away like a dream. . . . He is the poet of sea and hill, of almond-blossoms and Christmas clouds, of noted festivals and popular legends, which he so cunningly turned into poetry. In contradistinction to all the poets who sang from memory or sought inspiration in books, he is open to all the sensations of existence: he sings of Nature and the City, of human love—and what a novel, human way he has of singing about love!—and sincere, optimistic faith, of great patriotic instants and trifling details of private life; and all this with an unheard of, absolute sincerity and a power to evoke and record impressions unknown before him."

All the poets of Catalonia were powerfully impressed by his personality. He stood for originality, spontaneity and sincerity, and for all that was hostile to artifice or the schools. He left every poet his debtor, but none his sycophant.

Maragall proclaimed the sanctity of the "pure spirit of the creative word." In the moment of inspiration (he taught) the "living word" entered his mind along with the object or idea conceived; there are no thoughts without words; the words that accompany an inspiration are the necessary words of that inspiration; criticism is treason against inspiration. What he had once written he maintained with superstitious respect, even when an erasure, a transposition or a simple substitution would clarify the sense or smooth the rhythm. This fallacy of spontaneity, which is in contradiction to the artifice of form so evident in all poetry, has been made into the battle-cry of the twentieth century poets, who under their various standards proclaim a common allegiance to form, whether as a necessary ingredient of art or as itself art.

"Inspiration and form (wrote Costa i Llobera, speaking for the poets of Majorca) must necessarily be united in the work of art, with the result that, if either element be suppressed, the work of art cannot exist. Inspiration without form is imperceptible; form without inspiration is lifeless."

Montoliu goes so far as to declare that Maragall's æsthetic leads only to immobility. The modern schools are outlined in Arús' perspicuous *Evolution of Catalan Poetry*, and a more subtle

inquisition into the major names is that of J. M. Capdevila's *Poets and Critics*; they are so numerous that the publisher of the little series of anthologies entitled *Poets of Today* publishes each Saturday a selection from one poet commented by another. They all aspire to the "europeanising" of Catalan poetry,—an aspiration which is not limited in the Spanish Peninsula to the lower Ebro valley. It is, unhappily, no longer true that "with each newly-learnt language one wins a new soul." We may become conscious of a new accent, but we are liable to encounter the same themes, the same manners, the same battle-cries. From Paris, the capital of Neo-Latinity, literary cosmetics, bobs and shingles, revues, and sleeveless frocks are exported annually to Madrid, Lisbon, Barcelona, Rio de Janeiro, Mexico City, Habana, Lima, Bogotá and Montevideo, and the writings and customs of Spain and America are "europeanised." The older poets of the present generation, who have also the distinction of being Majorcans,—Alcover, Alomar, Costa i Llobera, and others—are labelled Parnassians, for their allegiance to Horace, Leopardi and the appropriate French circle which they proclaim, for their devotion to form and occasional frigidity, and for their perfection of description. A subtler and less external adhesion to form is what affixes the label of Symbolist to Josep Carner and those who, since 1907, think with him.

"Maragall's poetry (writes J. M. Capdevila) you will find on the shores of the sea, in the hills, by the fountains at that 'hour of the setting sun'; in the Pyrenees, in the blue of heaven, in all that which he mentions. You would say that you forget the word and see the loveliness of things, the moment they are named, by direct vision. But there is a poetry, as occasionally Carner's, when the process is inverse; you would say that the external objects of the world have come to invest with beauty the word. The beauty is enclosed in the verse; you would not lift your eyes from the page save to repeat quietly those distilled words of delicious perfection, so delicate in tone, so replete with inspiration."

J. M. López Picó, on the other hand, and his young disciple Millàs Raurell are Cerebrals. Their poetry is intellectual, cerebral, "conceited"; sentiment is subordinate to thought; the image is an idea, and the reader experiences a sensation either of

anguish or of irritation. It is no doubt admirable that the intellectual progress of Europe should be registered in Calatonia, even at the risk of falling into Gallicism of thought and manner, but the English reader (to whom French modes are rarely comprehensible) is often more pleased to see "the fair white houses and olive trees and vineyards fronting the sea" and to note that the Majorcans, in particular, are intimately bound to the soil; that Costa i Llobera's *Pi de Formentor* is not Catalan but Majorcan, not Majorcan but of Pollensa, not Pollensan but a specific pine-tree that hangs in verdure over the rocks by the sea.

Lyric poetry alone, in the Catalan Renaissance, presents that succession of phases which constitutes a history; but a national drama was established by Angel Guimerà on the basis of regional patriotism and realistic portraiture, and the Catalan theatre is active enough to be able to supply Madrid with first-rate elocutionists. The novel and novelette are conscientiously exploited by Russinyol, Oller, Soldevila, Masferrer, Ruyra, and others, who may be tasted in a French dilution in Schneeberger's *Conteurs catalans*. Outside the sphere of language a somewhat precarious nationalism is found in Music, with Millet's Orpheon, in Sculpture and Painting, in the notorious architecture of Gaudi or the scholarly reconstructions of Puig i Cadafalch, and even in the philosophy of Turró and the "glossaries" of Xenius (Eugeni d'Ors). For all these forms of artistic endeavour the conditions pertaining in lyric poetry have more or less application. One is amazed at the patriotic industry and self-sacrifice of so many able workers, and one is not less impressed by their profound self-consciousness and even sophistication. The electorate to whom they can appeal in the Catalan tongue does not exceed in Europe and America six millions; a deduction of at least forty per cent must be made for illiteracy, and probably a similar figure for indifference. The remarkable attachment to the tongue of the remaining thousands is such that the "best sellers" can actually aspire to a greater circulation than those of Castile with its appeal to eighty million speakers of Spanish. But there is little room for division of labour; all are equally poets, tellers of tales, critics, authorities on æsthetics, readers,

educators, scholars. An ingenious critic has remarked that *Don Quixote* was an accident in the life of Cervantes; in the literary life of Catalonia there is little leisure for such accidents. Subtlety, suggestion, finesse, irony, concision, finish are the qualities which win praise from critical readers who are artists in their turn: spontaneity is an art, Nature is Art, all manners and modes are observed and disputed. The language used is etherialised, far removed from the bastard Catalan of the market-places. There is a gulf fixed between the spoken and the written word. The Catalan Renaissance has been reborn into an old world, and is in danger of being old before it has been young.

The corrective to this unreality and remoteness is the growing literature of analysis and speculation. Prose may prove the safeguard of modern as of mediæval Catalan. The *Metge* foundation, which seeks to incorporate the Greek and Latin Classics into the national thought, points with sanity to better models than those cast up by the eddies of our century. The reimpression of national masterpieces by the *Barcino*, *Catalana* and other firms, and the analysis of their style by the philologists, familiarise the public with what Muntaner calls the "fairest Catalanesc in the world." The *Linguistic Atlas* and *Dictionary of the Catalan Language* continue to call attention to new sources for vocabulary and expression. Philologists, phoneticians, historians, archivists, archæologists, and even journalists, with their imperative need to be understood and their urge after sanity, have an essential part to play in establishing the Catalanist Movement. If poets and people are to be cemented together, it will be by the offices of informative, quotidian, and even prosaic, prose.

III

The restoration to culture of the Catalan language has fostered, and has been favoured by, a political process which may well be denominated Nationalism.

"The literary ideal (Estelrich writes) has marched parallel to the political inspiration. Maragall attempted to separate the two aspirations, or more precisely, wished to deny the second. The design was impossible, contrary to Nature. . . . The Catalan region has shown in every genre an intellectual produc-

tion of greater or less wealth and abundance so long as the speech of its civilization was its natural and proper tongue. When its use decays, decay attacks the production not only of literature but even of science; the once living and self-standing culture breaks down into a hybrid provincialism, which imbibes, moribund and passive, its nutriment from abroad."

The thesis of the absolute synchronism of intellectual and political liberty is one which calls for care in the definition of the latter. Dwelshauvers' *Catalogne et le Problème catalan* admirably sketches the political movement, which was born in a pamphlet by Cortada in 1860, and follows the corresponding literary phenomena usually after an interval of a score of years. In 1873, with Pi y Margall, it was merged in a theory of Spanish federalism under republican institutions. In 1888 it claimed, with Guimerà's *Bases of Manresa*, regional autonomy in law and language. In 1896 Guimerà captured the Barcelonese Athenæum, the symbol of liberal culture. In 1906 Prat de la Riba propounded the theme of Catalan Nationalism, and in the year following swept the entire region into the ranks of his party. In 1913 a Royal Decree permitted the union of provincial councils, and the Mancomunitat de Catalunya, under the presidencies of Prat de la Riba and Puig i Cadafalch, put its hand to extensive reforms in the maintenance of roads and communications, forestry, live-stock, fishing and mines, thrift, insurance, education, archives, and statistics. By 1922 the younger intellectuals of the Acció Catalana were openly clamouring for Separation. Separation, in Dwelshauvers' opinion, might well be achieved under the ægis of the sympathy of France, which as the eldest of the Latin sisters has an ideal interest in the claims of her linguistic kin, and may in the future find it convenient to count on allies in the South (against what enemy?) as firm as were their Belgian well-wishers in 1914. Meanwhile a totally different problem was agitating Barcelona and Spain. Syndicalist outrages and Martial Law alternated to demonstrate the irrelevancy to government of the parliamentarians, national or regional. Spain cried aloud for government at any price, and it was with general consent of the commercial and peaceable classes that General Primo de Rivera suppressed *both* the Cortes

and the Mancomunitat. Since 1923 Catalan autonomy has been cut down to the root by a policy of sheer, if necessary, negation, and the tedious cycle of errors has begun afresh.

No government in Spain can be established which does not come to terms with peninsular regionalism. It is plain that Catalan culture of the fourteenth or nineteenth centuries is something of which the whole Spanish nation may be proud; and it is proved by the experience of three centuries that the policy of ruthless Castilianisation renders empty and discredited one of the great reservoirs of talent and patriotism. Elsewhere in Spain the government is distracted in its effort to stimulate civic patriotism; in Catalonia municipal pride is abundant—even aggressive. The Catalans, on the other hand, in this moment of negation have an opportunity to frame a scheme based not on words but on facts, such as to put an end by mutual compromise and concession to that antithesis of Catalan and Castilian which Dwelshauvers terms “a natural antipathy.” Nature reconciles every day things logically incompatible, and the achievement of the impossible is the task of statesmanship.

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CONFIDED PROPERTY

AMONG the countless variations in mediaeval story upon the theme "He laughs best who laughs last" occurs, more than once, the tale of a cheated person who succeeds in convincing a swindler that the return of property he has previously stolen will procure for him a future opportunity for larger theft. Thereby the deceiver is deceived, and the former victim is left in triumphant possession of his own goods. A favorite device for bringing about this happy result involves the displaying of chests or bales whose contents are seemingly valuable but really worthless. It is curious to see how, in its travels through the centuries and, even more markedly, in its appearances in different types of literature, a simple story like this may vary, in spirit more than in incident, sometimes aiming at edification, again casting moral teaching to the winds and assuming the nature of broad farce or of social comedy, perhaps with an edge of satire. Now in the garb of priest, now of jester, the story has made its way down to the present from a past too remote to be ascertainable.

Unquestionably of oriental origin, the story was introduced into western literature by that once influential book, the *Disciplina Clericalis* of Petrus Alphonsus, a learned Spanish Jew who, after his conversion in 1106, devoted himself to the production of didactic works. His first book was controversial in tone, seeking to reconcile his late co-religionists to the Christian faith. His second, the *Disciplina Clericalis*, is a collection of stories, many of them taken from Arabic sources,¹ framed in a dialog between a father and son.

The story known as "Confided Property"² is directly preceded by the well-known tale of the wife who, by a clever trick,

¹ "Propterea ergo libellum compegi, partim ex proverbiiis philosophorum et suis castigationibus, partim ex proverbiiis et castigationibus Arabicis et fabulis et versibus, partim ex animalium et volucrum similitudinibus." (*Disciplina Clericalis*, Hilka and Söderhjelm, Helsingfors, 1911.)

² Following the nomenclature of Professor T. F. Crane.

locks her husband out of the house and conceals her own infidelity by successful countercharges against him. Impressed by this example of women's perfidy, the son remarks that no man can guard himself against the wiles of a woman unless God protects him, and that he himself is disinclined ever to take a wife. To reassure him his father tells this story as an instance of a woman's native deceitfulness being turned to good uses.

A Spaniard travelling in Egypt and wishing to enter the desert left his money with an old man highly recommended for his honesty. On the return of the owner, the keeper of the treasure pretended not to recognize him, and even threatened him with punishment when he persisted in his demands. Such was the old swindler's reputation for integrity that no one believed the injured man's story. As he set out for home, despairing of ever regaining his property, he met an old woman in the garb of a religious. Pitying his distress, she sought to know its cause and offered to find a remedy. By her advice and with her assistance, the swindler was made to think that another traveller wished to deposit with him a far greater treasure hoard consisting of ten richly decorated chests (which really contained stones). While the arrangements were being completed, the former dupe arrived. In order to prevent any suspicion of dishonesty from attaching itself to him, the old man received his late victim most cordially and restored his gold before he had time to ask for it, pretending to see him for the first time since his departure for the desert.

With his customary emphasis upon edification, and his carelessness of literary values, the twelfth-century story-teller and moralist gives hardly more than an outline of the story, suggesting rather than developing its possibilities. Yet even in his relatively bare rehearsal of incident, there is more to stir the imagination than in most stories of the type. There is, for example, that strange old woman, at once feeble and remarkably energetic, who wandered along the highways, leaning on her staff, praising God and picking up stones from the road lest they hurt the feet of travellers. If Chaucer had told this story, she might have become as enthrallingly mysterious a wayfarer as that old man who is never to be forgotten by anyone who has

once pictured him pursuing his eternal quest of death, "a resteeles caityf," beating the earth with his staff and crying "Leve moder, leet me in!" So, too, while little can be said for the hapless Spaniard, there is a potential charm about the villain of the piece with his unblushing repudiation of his obligations, his high-handed manner of telling his victim never to come in his sight again, his extraordinary self-possession in joyously greeting the man he had turned away from his door with threats only a few hours before. What could not Chaucer have done with so refreshingly thoroughgoing a hypocrite? Indeed, the latent possibilities of the story cause regret that it met with no Chaucer in its travels, and when it does appear in more elaborate form, its cast of characters and its whole *milieu* are changed.

The other Latin versions of the story are derived immediately from the *Disciplina Clericalis* and appear with little or no amplification. Chapter 118 of the Latin *Gesta Romanorum*,³ which follows very closely the text of Petrus Alphonsus, is even more condensed than its original, at least throughout the narrative portion. The moralizing at the end is expanded to a surprising extent by the use of complicated and far-fetched symbolism.

A third Latin version, as dry in setting forth necessary facts as either of the others, is interesting because of its curious appearance in a work to which it does not properly belong, the *Liber Kalilaz et Dimnae* (1313) of Raimundus de Biterris.⁴ For Raimundus was translating from a thirteenth century Spanish version of that famous collection of eastern fables and tales, the *Book of Kalila and Dimna* or the *Fables of Bidpai*.⁵ He made extensive use also of the *Directorium Vitae Humanae* (1270) by John of Capua,⁶ a Latin translation of the same work, but from the Hebrew, not from the Spanish. Examination of both the Spanish text and the *Directorium* shows that in neither does the story "Confided Property" appear. Nor does it occur in the cognate Syriac version of the *Kalila ve Dimna*.⁷ Yet it forms

³ "Confided Property" does not appear in the English *Gesta Romanorum*. Cf. *Gesta Romanorum*, ed. by Oesterley, Berlin, 1872.

⁴ Hervieux, *Les Fabulistes latins*, Vol. V.

⁵ Gayangos, *Escritores en prosa anteriores al siglo XV*.

⁶ Hervieux, *Les Fabulistes latins*, Vol. V.

⁷ Keith-Falconer, *Kalilah and Dimnah, or the Fables of Bidpai*.

part of the eighteenth chapter of the *Liber Kalilae et Dimnae* of Raimundus de Biterris.

In the footnotes of his edition of Raimundus in *Les Fabulistes latins*, Léopold Hervieux observes that this story and the two that precede it form one long interpolation, to be found in only one of the two manuscripts at his command, and evidently inserted by some one other than the original translator. Who this interpolator may have been is impossible to discover, but the source of the stories, though not indicated by Hervieux, is beyond question the *Disciplina Clericalis*. Indeed, this version of the tale under discussion is practically identical with that of Petrus Alphonsus, showing far more verbal similarity to it than does the *Gesta Romanorum* version which has always been regarded as a mere condensed transcription from the *Disciplina Clericalis*. If this is true of the *Gesta Romanorum*, may we not with even more confidence assume the same origin for the more closely resembling version of the *Liber Kalilae et Dimnae*? How close the resemblance is, a glance at corresponding passages will show.

A	B	C
<i>Disciplina Clericalis</i>	<i>Liber Kalilae et Dimnae</i>	<i>Gesta Romanorum</i>
<p>Dictum mihi fuit quod quidam Hispanus perrexit Meccam, et dum iret venit in Aegyptum. Qui deserta terrae intrare volens et transire, cogitavit quod pecuniam suam in Aegypto dimitteret, et antequam demittere voluisset, interrogavit si aliquis homo fidelis esset in illa regione, cui posset pecuniam suam demittere. Tunc ostenderunt ei hominem antiquum notatum probitate fidelitatis, cui de suo mille talenta commisit. Deinde perrexit. Factoque itinere ad illum rediit cui pecuniam commisit, et quod commiserat</p>	<p>Dictum fuit quod quidam hispanus perrexit apud Mecham. Dum ibat, pervenit in Egiptum. Qui desertam terram intrare volens et transire, cogitavit quod pecuniam suam in Egipto dimitteret, et antequam dimitteret, voluisset si aliquis fidelis homo esset in illa regione cui posset pecuniam suam committere. Et ostenderunt ei antiquum hominem nominatum probitate fidelitatis, cui de suo mille talenta tradidit. Deinde perrexit, factoque itinere ad illum rediit cui pecuniam commisit et quod commiserat ab eo requisi-</p>	<p>Miles quidam intravit Egiptum;</p> <p>cogitans, ibi pecuniam suam relinquere, interrogavit si aliquis fidelis ibi maneret, cui pecuniam ad custodiendum traderet,</p> <p>et audivit, quod erat quidam senex; ad eum accessit, ut mille talenta ei traderet, et deinde ad peregrinandum perrexit. Peracto itinere ad eum rediit, cui talenta commiserat, et commissa ab eo quesivit; at ille plenus</p>

ab eo quaesivit. Ac ille, plenus nequitia, illum numquam antea se vidisse dicebat. Ille vero sic deceptus perrexit ad probos homines regionis illius, et quomodo tractasset eum homo ille cui pecuniam commiserat eis retulit.

vit. At ille, plenus nequicie, illum numquam antea vidisse dicebat. Ille vero, deceptus sic, perrexit ad probos homines regionis et quomodo tractavisset eum ille homo, cui pecuniam commiserat eis retulit.

nequicia numquam se eum vidisse asseruit; miles vero sic deceptus

contristatus est valde.

The other two stories⁸ in the interpolated passage are likewise faithful copies of stories in the *Disciplina Clericalis*. The unknown interpolator has simply borrowed from Petrus Alphonsus three complete stories with their connecting dialog, giving to the philosopher of the *Kalila and Dimna* the words of the father, to the king the words of the son.

The first appearance of the story in any western vernacular is a thirteenth-century French translation of the *Disciplina Clericalis*, of which the earliest manuscript bears the title *Proverbes Peres Anforse*. This translation came to be regarded as an original work, and as such was edited in 1760 by Barbazan in his *Fabliaux et contes* under the title "Le Chastoiement du père au fils" and re-edited by Méon in 1806, still without acknowledgment of its source. From Barbazan, Legrand d'Aussy selected the story "Confided Property" among others for his *Fabliaux et contes*, retelling it in modern French as "De celui qui mit en dépôt sa fortune." These unacknowledged translations present no new features except that Legrand d'Aussy, who dealt freely with his sources, has reproduced the conversation with considerable spirit and with an evident enjoyment wholly lacking in the more sedate Petrus Alphonsus.

In Steinhöwel's *Esopus*, 1553, the story found its way into German, not, as we shall see, for the first time, but for the first time in the form given to it by Petrus Alphonsus. Steinhöwel has merely translated the tale, along with most of the other stories of the *Disciplina Clericalis*, for his large and exceedingly popular collection of fables.

In Italy, probably the earliest use of the story is to be found in the seventy-fourth tale of the *Cento Novelle Antiche*,⁹ where it

⁸ The "Weeping Dog" and the "Husband Shut Out."

⁹ *Testo Borghini*.

is very briefly told. Its source has not been definitely determined, but since the *Novelle* depend so largely upon French tales and fabliaux, it seems likely that the unknown author was giving an abridgment from the *Chastoiment* or some other then extant French translation of Petrus Alphonsus. Here, however, it is told as a warning to discontented people who lose what is good by seeking something better. The thief ought to have kept what he had first stolen. Since his motive for returning the money was a bad one, retaining it would doubtless have been just as good for his soul and better for his pocket. The rightful owner of the money receives no consideration in the somewhat unmoral moralizing that concludes the tale.

In the *Decameron*, Boccaccio has made use of this plot for the tenth story of the eighth day. Here we have its earliest treatment by a great literary artist who has taken pains to amplify and adorn it rather than to employ it simply as the vehicle of moral instruction.

Boccaccio's immediate source cannot be definitely ascertained. Dunlop¹⁰ thinks that he was indebted to the *Cento Novelle Antiche*. Lee¹¹ gives a number of instances of the occurrence of this and similar stories in various literatures but does not attempt to say where Boccaccio found it. Landau¹² seeks to show that the *Disciplina Clericalis*, either in Latin or in French translation, was Boccaccio's source, and argues against the theory that the *Gesta Romanorum* furnished the material for this or for any other tale in the *Decameron*. Whether or not Landau has succeeded in proving that Boccaccio had never seen the *Gesta*, he has clearly shown what ought to be evident to anyone who has read both versions: that, in view of the likelihood that Boccaccio knew the writings of Petrus Alphonsus, there is no necessity for calling in the less probably accessible *Gesta Romanorum* as an additional source. Certainly the version of "Confided Property" in the latter presents no variations that can be traced in the *Decameron*. The changes that Boccaccio has made are only what we should expect from a creative writer using his materials freely, and are no doubt to be attrib-

¹⁰ J. C. Dunlop, *History of Prose Fiction*, 1888, Vol. II, p. 132.

¹¹ A. C. Lee, *The Decameron: its Sources and Analogues*, p. 266 ff.

¹² M. Landau, *Die Quellen des Dekameron*, p. 274.

uted to his inventive power rather than to his use of some source unknown to us.

If we compare the tenth story of the eighth day with the fairly homogeneous group of versions hitherto considered, we find that the theme is unchanged, and the same device is used in confounding the villain: that is, the displaying of chests filled with worthless stuff. But all the characters are very different. The mysterious old woman has disappeared entirely. There is naturally no disposition on Boccaccio's part, as there was on the part of Petrus Alphonsus, to give so benevolent a rôle to a religious. Her place is taken by one Canigiano, a gentleman of high rank and of great wisdom, whose aid, including a large loan as well as much good advice to his young friend, is more substantial but not more efficacious than the old woman's assistance to the Spanish traveller. The traveller himself has become a young Florentine merchant, devoted to a life of pleasure, not very wise nor very resourceful. He is much more to blame for the plight in which he finds himself than was the Spaniard, who tried to dispose of his treasure prudently according to the best information he could secure. But the greatest change is in the villain of the piece. The substitution for an old man with previously unblemished reputation of a young courtesan with no reputation at all, is a change that transforms the whole tone of the story, motivating it quite differently by bringing passion into play as well as mere greed on the one side and ignorance on the other.

In the opinion of Landau, Boccaccio's version of the story is so immeasurably superior that it cannot even be compared with any other. And yet, I venture to think, there is something to be said against this view, and that, in the spectacle of a carefully planned deviation from the path of rectitude on the part of a highly respectable old gentleman whose neighbors are so convinced of his being a pattern of all the virtues that when they hear a story not to his credit, "*nihil hoc esse dixerunt*"—in all this, I say, there is something more genuinely amusing than in the spectacle of a woman whose profession it is to entrap foolish young men giving an exhibition of her skill and of her limitations. As it stands, Boccaccio's story is, of course, more interesting

than any of its predecessors, more skillfully done, with infinitely more to delight and amuse us. Yet in basic quality of plot and character, old Petrus Alphonsus, I am inclined to think, had the better story, not only the more edifying, but with more elements of genuine comedy.

When the plot came to be used dramatically, however, it was Boccaccio's version that furnished incidents and *dramatis personae*. At least two plays owe their plots to this story, *El anzuelo de Fenisa* by Lope de Vega, and *Fastnachtspiele* 23, *Nicola der jung Kauffmon*, by Hans Sachs.

The former follows Boccaccio's story very closely throughout, even to such details as the exact pretext by which the lady secured money from her lover, and the exact sum borrowed. Only such changes as dramatic exigencies required are to be found in this spirited comedy.

In *Nicola der jung Kauffmon*, dated October 10, 1550, Hans Sachs seems to have brought the story into German for the first time, preceding by three years Steinhöwel's translation of the older version of the tale. In this simple, even crude dramatization, Hans Sachs has reverted to the didacticism of Petrus Alphonsus, even though he has adopted the characters and incidents of Boccaccio's wholly unmoral tale. The mouthpiece of the author's edifying reflections upon the action is the helpful friend, who warns Nicola against the wily Sophia, counsels him after he has been entrapped, and finally delivers the epilogue cautioning everyone against false women and feigned love. The play is conceived in the spirit of an old morality play, and could easily be turned into one by calling the friend Wisdom, or perhaps Conscience, and letting the lady represent Temptation or Vice.

It has been suggested by Dunlop and again by Lee that Fletcher may have had in mind this story from the *Decameron* when he wrote the subplot of *Rule a Wife and Have a Wife*. The resemblance between the two, however, is of the most general kind. There is no confided property, no loan, no restitution of stolen goods in hope of future gain. Moreover, the subplot in question was certainly taken by Fletcher from the eleventh of the *Novelas ejemplares* of Cervantes, which it re-

semples so closely as to make the suggestion of any other source superfluous. A brief comparison of the two will serve to indicate this resemblance and also the difference between the Fletcher-Cervantes story and "Confided Property."

In the *novela* of Cervantes, "El casamiento engañoso," Ensign Campuzano tells his own sad story. He had begun an intrigue with a mysterious veiled lady. She refused to tell her name, but she allowed him to discover where she lived, and on finding her apparently mistress of a large and richly appointed house, he resolved to make his fortune by marrying her. He himself was only a poor soldier, but by means of a great gold chain which he wore, he presented an appearance of some wealth. The marriage took place, and for some days Campuzano lived very happily amid all sorts of unaccustomed luxuries. Then a strange lady arrived and took possession of the house as if it were her own. The wife, Estefanía, convinced Campuzano that the house was hers, but that they must give it up to the newcomer for a few days. The two found a wretched lodging with an old woman, who, while Estefanía was out, explained to Campuzano that his wife was only a poor servant of the real owner of the house and a woman of notoriously evil life. He immediately rushed out to find Estefanía, who, meanwhile, returned secretly, stole his gold chain and some other ornaments (all of which were worthless imitations), and eloped with a former lover. Campuzano was left disappointed in his expectations, plundered of what little he had, and fain to spend several months in a miserable hospital for the destitute.

Fletcher has followed this story so closely¹³ that there can be no doubt that it served as the source for his plot. Even the name Estifania is retained, with a slight change in spelling, and the whole scene in which she first met Campuzano (Michael Perez, the Copper Captain, as Fletcher has renamed him) is faithfully reproduced to the smallest detail—for instance the white hand which made the foolish victim believe that its owner must be fair and young and gently reared. To be sure, Cervantes gives the story a grim conclusion; Fletcher ends it with

¹³ A detailed comparison is to be found in *Eine Komödie Fletchers* by Dr. Leo Bahlsen.

reconciliation. But this change indicates, it seems to me, not that Fletcher was using in part some other story besides "El casamiento engañoso," but that certain things which Cervantes could use admirably in his narrative were unsuitable either for dramatic purposes in general or for Fletcher's purpose in this particular play. For much as Fletcher's story resembles that of Cervantes, the whole thing is transposed into another key. Cervantes is in deadly earnest. "The wages of sin is death," or at least loss of health and worldly goods. But Fletcher is making the story serve as the subplot of a comedy with a rather unpleasant main plot with little in it that could cause laughter. Very skillfully he has furnished relief and contrast in the subplot, contrast of mood rather than of theme, for both stories are concerned with the efforts of a man and a woman to deceive each other. But the subplot is conceived almost in the mood of farce, without bitterness, without much irony. Estifania is a bad intriguing woman, undoubtedly, but she is not nearly so base a creature as her Spanish prototype, and when at the end there are indications that she is going to use her cleverness to the interests of her not too clever husband, when the hero of the main story proposes to give his patronage to the pair, one feels no dissatisfaction with the outcome, no uneasy sympathy for some one unduly sinned against. The broken, embittered Spanish soldier would be quite out of place in the closing scenes of *Rule a Wife and Have a Wife*.

Just where Cervantes got the tale, it is impossible to tell. Schevill¹⁴ holds that in most of the *Novelas ejemplares* Cervantes was working from life. Saintsbury,¹⁵ too, speaks of this "Cervantic anecdote which is very likely historical." Cervantes might, of course, have taken a hint from VIII, 10, of the *Decameron* and developed the idea so differently that it is hard to trace; he might have had in mind some tale from the East of the many then current in Spain; or the story might have been suggested to him by some case he had observed, perhaps among his fellow soldiers. At all events, its connection with "Confided Property" seems either non-existent or very remote.

¹⁴ Rudolph Schevill, *Cervantes*, p. 383.

¹⁵ *Representative English Comedies*, Vol. III, p. 211.

In the one hundred and ninety-eighth tale of Sacchetti, we come again upon a narrative that has many points of similarity to the "Confided Property" story. Here are employed the same theme and the same central incident of money returned by a thief. In this case, a blind man hid money he had received from begging, and a neighbor, observing him, stole the hoard. The blind man thereupon went to the neighbor, whom he suspected, and told him of having hidden the money and of another sum which he expected soon to receive. Then, he said, he meant to bring the whole amount to his good neighbor to invest for him. The thief, supposing the blind man not to have discovered his loss, returned the money in order to get the whole amount, and of course got none. This is probably a variation of the same eastern tale of which Petrus Alphonsus made different use, but it has not, I think, had any later connection with the version of the *Disciplina Clericalis* and its many descendants. The resemblance to the story of the "Melancholist and the Sharper" translated by Burton in his *Supplemental Nights* is extremely close, much closer than the resemblance to any of the western versions of the tale. Here too the property is stolen outright, not retained by someone employed to guard it, and the victim himself without friendly aid tricks the thief by practically the same means. The existence of this story, translated so recently from Arabic sources, tends to prove that Sacchetti did not invent the variation, having before him only the *Disciplina Clericalis* or the *Gesta Romanorum*, but that he got it somehow from the East. Since his stories of eastern origin that can be traced came to him through the medium of the *Gesta Romanorum* or of French fabliaux,¹⁶ it may be conjectured that this story formed the contents of one of the many non-extant fabliaux.

From Sacchetti the tale found its way into the works of other writers. Lee¹⁷ notes its occurrence in *Le Grand Parangon des nouvelles nouvelles*, and adds: "The story from Sacchetti has also been taken by Morlini into his *novellae*, where it is the forty-third, 'De caeco qui amissos aureos suo astu recupaverit.' It is also related, but not of a blind man, in the second book,

¹⁶ J. C. Dunlop, *History of Prose Fiction*, II, 152.

¹⁷ A. C. Lee, *The Decameron: its Sources and Analogues*, 270.

fifteenth 'serée' of Bouchet . . . and also in the first day of 'L'arcadia in Brenta' of Vacalerio. . . . The story . . . is also given in Leigh Hunt's 'One hundred romances of real life.'"

The particular variation used by Sacchetti has found most charming expression in a modern Spanish version by Narciso Campillo.¹⁸ His most effective addition lies in making the thief discover in place of the expected treasure only a rope with a noose at the end. This the blind man has provided in sardonic humor, and the unhappy wretch makes haste to carry out its grim command. Graced by Campillo's ready wit and his ability to arouse suspense, partly through clear portrayal of the perturbations of both the blind man and the thief, partly through a cunning employment of sinister suggestion, the story becomes a splendid proof of the potential effectiveness of such a naïve legend as material for the modern writer.

More like the version of Petrus Alphonsus is another tale derived immediately from eastern sources,—Cardonne's translation of a Turkish story which he includes in his *Mélanges de littérature orientale* under the title "Le Dépositaire infidèle." In this, a dervish returns a sum of money entrusted to him by a merchant so that no report of his dishonesty may reach the Cadi, who, he is made to believe, is planning to deposit with him a much greater sum.

There are, then, at least three similar but slightly varying forms of this story, all of eastern origin, doubtless descended from a common source in some lost Sanscrit tale, but apparently unrelated in the course of their existence in western literature: first, the story as Petrus Alphonsus gave it, with the device of the chests playing a prominent part; second, the story as Sacchetti tells it, of a thief who returns money to a hiding-place, thinking he will thereby be able to steal more; third, the story of the person with whom money has been deposited who returns it lest he should lose the good opinion of some powerful person and hence the opportunity for further gain. The third is like the first except that the means by which the downfall of the swindler is secured are different; while the second varies in that, not only

¹⁸ "La hucha del ciego," *Una docena de cuentos*, por D. Narciso Campillo, Madrid, 1875.

is the chest device lacking, but the property is not confided but stolen by stealth. There is some variation also in the person who outwits the thief. In the first and third groups the clever person is not the owner of the property; in the second, he is.

Using as a basis for analysis the version of the *Disciplina Clericalis*, the most widely distributed of the three, and dividing the narrative into its essential steps, we get some such outline of events: (1) The property is confided by A to B; (2) The property is stolen or unlawfully retained by B; (3) C is called in to advise and assist A; (4) B is deceived by the chest device; (5) B returns the property to A, expecting to gain more on a future occasion which never arrives. If, then, the stories hitherto discussed be tabulated, we find that the first group taken directly from Petrus Alphonsus has all these elements, except that Boccaccio has considerably changed the first; and that the other groups differ by omitting some one or more.

Title	Author or translator	
<i>Disciplina Clericalis</i>	Petrus Alphonsus.....	I 2 3 4 5
<i>Gesta Romanorum</i>	I 2 3 4 5
<i>Liber Kalilae et Dimnae</i>	(Raimundus de Biterris).....	I 2 3 4 5
<i>Chastoiement</i>	I 2 3 4 5
<i>Fabliaux ou contes</i>	Legrand d'Aussy.....	I 2 3 4 5
<i>Esopus</i>	Steinhöwel.....	I 2 3 4 5
<i>Cento Novelle Antiche</i>	I 2 3 4 5
<i>The Decameron</i>	Boccaccio.....	(1) 2 3 4 5
<i>El anzuelo de Fenisa</i>	Lope de Vega.....	(1) 2 3 4 5
<i>Nicola der jung Kauffmon</i>	Hans Sachs.....	(1) 2 3 4 5
<i>Rule a Wife and Have a Wife</i>	Fletcher.....
<i>El casamiento engañoso</i>	Cervantes.....
<i>Novelle</i>	Sacchetti.....	2 5
<i>Supplemental Nights</i>	Burton.....	2 5
<i>Mélanges de littérature orientale</i>	Cardonne.....	I 2 3 5

The homogeneity of the first group (the only group I have tried to consider fully within the limits of this paper) becomes apparent. The other groups of analogous stories, represented here only by examples, are seen to be of simpler type, nor do they contain any new plot elements in compensation for those they lack. It is clear also that the story that Cervantes told in "El casamiento engañoso" and Fletcher's dramatic version of it have no rightful place among these tales.

There are, of course, other stories¹⁹ with plots somewhat similar to the plot of "Confided Property" in that they involve fraud in one way or another connected with deposited goods, but different not only in the progress of the action but, more significantly, in motive and outcome. For instance, there is the story of two or more persons who entrust money to another,²⁰ usually to a woman, with the understanding that the money is to be returned only when all the depositors are present. One depositor succeeds in getting the entire sum either by pretending that his companions are dead, or by tricking them into giving authorization for the withdrawal of what they suppose is a small amount. The woman is about to be made to refund the whole sum to the wronged depositors when she is saved by the advice of some one, the adviser ranging all the way from Demosthenes (Valerius Maximus) to one of those precocious infants who frequently play benevolent rôles in oriental narratives (*Sindibad*). The accusation against the woman is dropped when she replies that if the original conditions are complied with and all the depositors come together, she will refund their money.

There is also the story of the man who entrusts a quantity of iron to a friend.²¹ The latter steals the metal and when it is demanded, claims that mice have eaten it. The depositor accepts the story politely and retaliates by stealing the thief's little son and explaining that he saw a large bird flying off with the child. In order to regain his son the thief confesses and makes restitution. But this, too, like the preceding story, has only superficial resemblances to "Confided Property." In neither does the characteristic chest device appear, or the still more fundamental element of the deception of the thief through his

¹⁹ See Chauvin: *Bibliographie des ouvrages arabes*, IX, No. 13: "Histoires analogues."

²⁰ Valerius Maximus, *Factorum et dictorum memorabilium libri*, ed. Kempf, 1854, 7, 3, 5; Mainardi, *Die Schwanke und Schnurren des Pfarrers Arlotto*, ed. Wesselski, 1910, Band I, No. XLI; Pauli, *Schimpf und Ernst*, ed. Bolte, 1924, I, 113; Boner, *Der Edelstein*, ed. Pfeiffer, 1844, No. 72; *The Book of Sindibad*, ed. Clouston, 1884, pp. 94-95, 166-168. See also Chauvin, *op. cit.*, VIII, No. 28, for further instances.

²¹ Benfey, *Pantschatantra*, I, 283; II, 120-122; Keith-Falconer, *Kalilah and Dimnah*, 1885, pp. 59-60. The story is also found in the *Directorium* of John of Capua and in other versions of the *Kalila*. See Chauvin, *Bibliographie des ouvrages arabes*, II, No. 37; IX, No. 13.

greed for further gain. In the preceding story, moreover, the parts played by the two principal characters are exactly reversed from what we have learned to expect. Here it is not the owner but the keeper of the goods who is honest but stupid and who has to be extricated from difficulties by shrewd advice.²²

As a sugar-coated pill, the story here considered in some of its many variations has lost its efficacy. If people were ever led to think more highly of good women by reading "Confided Property" in the *Disciplina Clericalis*, or more contemptuously of bad women by reading it in the *Fastnachtspiele* of Hans Sachs, or to be satisfied with what they had by reading it in the *Cento Novelle Antiche*, or to increase their religious devotion by reading it adorned with all manner of pious subtleties in the *Gesta Romanorum*, they are no longer to be so influenced. But it is still possible to smile over the pompous old hypocrite of Petrus Alphonsus; to admire the swift flow of plot and counterplot in Boccaccio; to enjoy the naïveté of Hans Sachs' stiff little figures, as it were carved out of wood and drawn up in conventional array; above all to wonder at the indestructibility of tales like these that, by some tincture of wit, some truth to everyday human nature, perhaps by that not very lofty virtue, adaptability to circumstance, pass sturdily through the dangers that beset lovelier things than they, and oftentimes outlast the more fragile beauty of faded painting, broken sculpture, and lost song.

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²² For a number of these instances I am indebted to Professor T. F. Crane of Cornell University whose helpful suggestions I gratefully acknowledge.

MISCELLANEOUS

THE TRAGIC STORY OF ADORÉ FLOUPETTE, OR HOW ONE BECOMES A DECADENT

1885. . . . Huysmans in his *À Rebours* had caricatured the rising generation of poets with such a vitriolic incisiveness that his delightful invalid, the Marquis des Esseintes, was rumored to be a realistic portrait of one or more of the new esthetes. The gentle public in the Market Place longed for an obviously "decadent" book of verse,—the Works of des Esseintes!—with which to pass a merry hour. The poetry of the Younger Generation went on appearing, but, if languid and esoteric, it seemed intended too seriously, too religiously, to fit in exactly with the supra-esthetic summersaults of the neurotic Marquis. One expected something more hilariously clownesque from the "School of des Esseintes"—which had the grave shortcoming of not existing.

It was then that, to the solace of impartial critics and the growing merriment of solid "realists," appeared the masterpiece of Adoré Floupette, poet and decadent. It was a slender volume with an innocent, tender-blue cover, on which, in darker blue, the significant title: *Les Délivrescences, poèmes décadents d'Adoré Floupette, avec sa vie par Marius Tapura, Byzance, Lion Vanné, 1885.*

This, at last, was clearly a product of the Decadent School. It evoked a number of associated impressions. *Délivrescence*: the state of liquefying, of melting away, of falling to pieces, of rotting slowly. . . . A delicious symbol for a decadent soul, decomposing in insidious corruption! *Poèmes décadents*: that sounded like an avowal. It confirmed triumphantly the bourgeois notion of the existence of decadence in French letters. And then the name of the poet: *Adoré*, a bit middle-class, but also a bit spoiled and fat and self-satisfied. Then: *Flou-pette*. The New School indulged in *Flou*, in the vague, the misty, the

veiled! *Byzance* meant Paris, of course, but it alluded transparently to the fact that this city had become the Byzantium of all decadent dreams. The name of the publisher, Lion Vanné, bore a close resemblance to that of the ordinary publisher of the Moderns, Léon Vanier,—but it was possible, after all, that he had somewhat modified his name to *Lion Vanné* ("exhausted lion") to participate in the melancholic lassitude of his clients.

One hundred and ten copies of the pamphlet were printed at first for bibliophiles, but its sudden success was responsible for a second edition of 1500 copies, which was sold in a few days. There was not much poetry in the booklet, the habitual *déliquescence* of Adoré Floupette preventing him from writing much. In its definite form it was made up of forty-seven pages for a Preface by Marius Taporé, Pharmacist of the Second Class, followed by three introductory pages and twenty-five pages of poetry. It was an inspiration to ask a pharmacist,—even if only of the second class,—to present to the world the ravings of a Decadent. Did he not render thus a service to one of his best customers? In any case, he was qualified to study the effect of opium and morphine upon French language and versification.

For, Adoré Floupette, at last, revealed in his poems authentic and unmistakable "decadence" of the kind the public had been led to expect. These poems were somewhat obscure and hermetic, abundantly streaked with the greenness of decomposition, languorous and sacrilegious, beautiful as a multi-coloured tumor. On opening the pamphlet at random, the newspaper critics, well informed then as now, or stupefied patriots, could read such confessions of faith as:

"Nos Pères étaient forts et leurs rêves ardents
S'envolaient d'un coup d'aile au pays de lumière,
Nous dont la Fleur dolente est la Rose Trémière,
Nous n'avons plus de cœur, nous n'avons plus de dents!

"Pauvres pantins avec un peu de son dedans,
Nous regardons sans voir la ferme et la fermière.
Nous renâclons devant la tâche coutumière,
Charlots trop amusés,¹ ultimes Décadents!

¹ An allusion to a novel, *Charlot s'amuse*, by Paul Bonnetain, which appeared about 1883-84, was condemned by the courts for immorality and suppressed.

"Mais, ô Mort du Désir! Inappétence exquise!
Nous gardons le fumet d'une antique Marquise
Dont un Vase de nuit parfume les Dessous!

"Être Gâteaux, c'est toute une philosophie,
Nos nerfs et notre sang ne valent pas deux sous,
Notre cervelle au vent d'été se liquéfie."

"Strong were our Fathers and their ardent dreams soared on out-stretched wings to the lands of Light; We, whose doleful Flower is the Rose-Mallow, we have no longer any hearts, we have no longer any teeth!

"Poor mannikins with a bit of saw-dust (or sound) inside, we stare, without beholding, at the farm and the farmer's wife. We are restive before the customary tasks, O too lascivious Charleys, ultimate Decadents.

"But, O, Death of Desire! Exquisite inappetency! We keep the fragrance of an antique Marquise, whose Undergarments are perfumed by a Chamber-Vase.

"To fall into Dotage is a whole philosophy! Our nerves and our blood are not worth two cents, our brains, in the summer-winds, begin to liquefy."

The newspapers were jubilant. Jules Claretie affirmed that Adoré Floupette was not an imaginary Decadent, but an existing esthete. Reporters added that they had interviewed him and that the little volume was neither more nor less than the final Manifesto of the New School, the *Defence and Illustration of Decadence*. Paul Arène, in the *Gil Blas* of May 17th, 1885, denied to Floupette even his greatest merit, that of being at least original.

"It is now almost two thousand years ago that the young poets of Rome, decadents without knowing it, stuffed themselves with cumin to make their faces pale and morbid. Now it is the turn of morphine. A self-respecting nursling of the Muses has now to carry, instead of a lyre, a small syringe for injections. In our times, before the war (of '70) we chewed hashish. But did we swallow any? I would not take an oath on it. At least we acted as if we were taking some. Then, even as today, through desire of novelty, through horror of the flat and the conventional, we jumped headlong into the strange, dreaming I know not which subtle poetry, vapor-like and quintessential, which would not resemble any other and would convey the most unconveyable sensations." . . .

A certain M. Sutter-Laumann, in *La Justice* of July 19, published a rather venomous criticism of the *Déliquescentes*. He found in them final proof that the Decadents are incomprehensible to any normal reader and that they do not even understand one another. Yet, this is easily explained when one considers that they do not aim at expressing ideas in verse, but merely at rendering in sonorous words some vague and peculiar impressions which the vulgar herd will never know. The very words of the French language have, in the works of these poets, lost their ordinary meaning in order to assume esoteric significances which they discovered thanks to erudite and painful researches. The vaunted French clearness is out of fashion! The true poets are those whose work is a labyrinth of complex difficulties, and not the authors of preceding centuries, the Classics, who all have the serious defect of being entirely too limpid. . . . But, after all, it is not very difficult to become a Decadent, he claimed. All that is needed is "to draw, with a bit of good will, at random some sonorous words from a dictionary. By counting, then, on one's fingers the number of syllables necessary to make a verse-line, one has great chances of attaining perfection in this kind of writing." It is rather remarkable that this very same reproach has been addressed to the poets of our own post-war period. Schools disappear, but critical methods remain.

Paul Bourde, in the *Temps* of August 6, decried the Symbolist as a case of literary pathology. His most characteristic feature, according to this critic, is

"an open aversion to the crowd considered as supremely stupid and low at bottom. The poet isolates himself in his search for the rare, the precious, the exquisite. As soon as a certain feeling is in danger of being shared by a number of his fellow-men, he hastens to discard it much after the fashion of a beautiful woman who abandons a new dress the moment it is copied by someone else. Health being essentially vulgar and good for rustics, he has to be at least neurotic."

The Symbolists cultivated a most exhaustive collection of spiritual ailments. Mysticity and Satanism were only their minor sins. They added to them the whole keyboard of sensuous perversions and a yearning for the strange, the unattainable, the

diseased. They combined a sacrilegious libertinism with an esthetic religiosity. Their churches were transformed into brothels. In their search for the "undreamed Dream" and the "unexperienced sensation," they acquired morphinomania and several other manias. They were over-artistic. In a word, they represented the last stage of that disease which brought perdition to the Romanticists, the *Jeune France* of 1830. But, if this may be called a consolation, when one studies them more closely one perceives that they are a group of poseurs, more, perhaps, than they themselves realized. This amiable critic—so appropriately called Mr. Bourde (Mr. Joke!)—granted that the "Decadents" had tried interesting innovations in language and versification, but maintained that they abandoned great Ideas and Inspirations, that they annihilated thought in order to make the artist a mere formalist, a seeker of rare words and strange phrases.

It may here be noted that this epitome of the defects of the Modern Poets remains unchanged since 1885. Although not in the same tone, essentially the same reproaches are addressed to our contemporary versifiers. Derived from an imaginary "decadent" by such well-informed newspaper critics as Mr. Bourde, they have been flourishing on misunderstandings and vague accusations. Now they masquerade as literary history.

It was to this article that Jean Moréas replied in the *XIXe Siècle*:

"Mr. Bourde may rest in peace. The Decadents do not care to kiss the pale lips of the goddess Morphine; they have not as yet been nibbling at bloody infant bodies; they prefer to drink from square-footed glasses rather than from the skulls of their grandmothers; and they have the habit of working during sombre winter-nights, and not at all of making acquaintance with the devil or of spitting forth, during the Sabbath, abominable blasphemies while shaking horrible red tails or hideous skulls of oxen, asses, pigs or horses. All of these are stupefying canards!"

These "stupefying canards" show a most tenacious life! In vain did Jean Moréas point out that the Young Poets were inspired by Poe, Vigny and Baudelaire, that they merely ex-

tended the technical novelties introduced by Victor Hugo; that they were not ultra-esthetic madmen but innovators to whom in the future justice would be rendered! Thus, the polemics around Adoré Floupette went their merry way. Ironical portraits of the "Decadent" became a daily sport in many papers, and it was generally agreed that he was either a sad degenerate or a very conscious clown who wanted to thrill the world by his sepulchral poses.

The real identity of Adoré Floupette was soon revealed: his *Déliquescences* were due to the collaboration of two parodists, Henri Beauclair, "a promising beginner," and Gabriel Vicaire, a poet who had on his conscience a volume of Parnassian verse, the *Émaux Bressans*. Even this did not prevent the anti-Decadent crusade from winning a victory a day by pointing to the case of Floupette. Never, perhaps, has a parody been taken so tragically.

Des Esseintes and Floupette,—the scarecrows of Symbolism! Two caricatures represented largely for many years the New Poetry of that time to the public as well as to many an impartial critic. And even today, A.D. 1926, there are some that shudder at their cheap horrors!

II

No special signs accompanied the birth of Joseph-Chrysostome-Adoré Floupette. It is duly certified that he saw the light entirely after the fashion of ordinary French citizens on January 24, 1860, near Lons-le-Saulnier. Neither can any ancestral influence explain his peculiar form of poetic madness. His father exchanged wine and liquors for money; his mother left the reputation of a careful housekeeper, an expert in the preparation of jams and jellies. He went to school at the ordinary age, but already at eleven he pursued ardently the elusive Muse and forgot to study. At that time nothing in his external appearance announced the future Decadent. He looked rather girlish with his fat, rosy cheeks, his big, bulging eyes and his well-rounded little stomach. He declaimed his early poetic endeavors in a café near his school, where he spent his meager weekly allowance for beer. They prove that he began by being

a most conservative classic. He was guilty even of the description of a storm in the best traditional manner, for—shameful illusion!—at these times he believed that Racine was a great poet! But soon he discovered the Romanticists, Lamartine, Hugo, Musset, Vigny. . . . He then transformed himself into a *Jeune France*, with the unavoidable scarlet waistcoat, shoes with upturned tips after the fashion of the Middle Ages, and long, flowing locks like a Troubadour. He strove anxiously to acquire that pale and morbid face which each Romanticist earnestly desired, by dint of fasting and the consumption of enormous quantities of vinegar. He had, in fact, serious difficulty in trying to look consumptive and withered. For the ethereal Ladies of the Manors of his dreams he remained too fat and too rosy a page. Nobody ever believed that he lived on sips of dew and love as he delicately hinted. . . .

The Classics now bore him with their solemn phrases always in perfect equilibrium with a cesura in the middle, like the two arms of a scale. And their famous three Unities, their stereotyped tragedies, their heroes all cut after the same pattern, as so many wooden mannikins! Now he writes weak, tender, yearning, melancholic verse in regular strophes like Lamartine, or—Shakespearean and immense—he bursts out in flaming eloquence like Hugo. He curses tyrants and Napoleons, or sings in bleak despair of the last sobs of his empty heart, like Musset,—not without an overtone of dandyism. His poems are replete with nightingales in dark woods and eloquent ecstasies and prayers to Infinity and scintillating stars in immense skies, with daggers and serenades and moonlight on whispering lakes on which peach blossoms snowed. And he addresses them to a number of melancholic girls, passionately beloved, to whom he says for ever and ever farewell in regular stanzas with rich and sonorous rimes. . . . And when he has finished he begins all over again. One of these girls seems even to have enjoyed some bodily existence: He and Tapora baptized as Elvira,—the ethereal heroine of Lamartine!—the little daughter of the janitor. Now she is happily married to the best butcher in town. . . .

Notwithstanding these poetical excursions Floupette suc-

ceeds in graduating and at once leaves for Paris, where his father entrusts him to the good care of his friend, the grocer Félix Potin. In the Capital he perceives that his clock is slow. The new watchword in poetry is: "No emotion. Impassibility. Poems of the coolness of marble and of its durability."

"Is she in marble or not, the Venus of Milo?"

He no longer sheds Lamartinian tears and the lamentations of love, even the despair of the Romanticists leaves him undisturbed. His soul is marmorean, statuesque. . . . He writes coolly and with a glittering and metallic perfection like de Hérédia and Leconte de Lisle. But soon he realizes that he is killing his deeper human impulses. By a sudden reversion of feeling he becomes a poet of the "simple folk," and of their sorrowful and sublime life. François Coppée casts his spell over him, and like him he versifies in simple language the self-defence of a blacksmith, unjustly accused, or the sorrows of an innkeeper, whose beautiful wife's virtue was all too brittle. But he gets tired of searching for his poetic heroes in the rank-smelling popular quarters. Nature calls him. He transforms himself into a rural poet, like Frédéric Mistral. He is Rousseauistic, pastoral, an incarnated elegy. Nothing arouses his enthusiasm as much as fat green meadows, full of white and rosy little pigs. He murmurs on the rhythm of silvery brooks and dances in the inns with the athletic peasant-boys and the innocent girls. His poetry smells of daisies and lilies of the valley. He admires the village sages and the village drunkards. . . . Yet, this chameleon of poetry takes on still another hue. He becomes aware that in singing of the natural life he was on his way to naturalism. He joins the regular regiment of Zola's disciples, and now his dreams center around an immensely towering scientific epic, which shall describe the material evolution of the nineteenth century. He rises in ecstasy before a cheese-market and a telephone and a railroad station. He versifies beautifully about the stench and the sufferings in a hospital room. He unveils the hidden beast in man: the whole world is a brothel. He finds his inspiration in coal mines, and the description of childbirth arouses in him supreme harmonies.

And this lasted until, one day, the Symbol was revealed to him. This revelation marked his Damascus, the road of his final conversion. Naturalism,—it was evident to him, at last,—was brutal, primitive and limited. It did not leave any outlet for the Dream. It merely stirred the mud and dregs of humanity. All that was angelic in him revolted, and, in his newly acquired horror of the vulgar, he developed an hysterical over-refinement. He turned his back on nature and the instincts, and invoked fervently the Artificial and the Symbol.

He is soon a regular visitor of the Café "Au Panier Fleuri," the headquarters of the Symbolists. One evening Marius Tabora accompanies him and makes the acquaintance of the New Stormers of Parnassus: Bornibus, Flambergeot, d'Estoc, Carapatidès, Caraboul and others, all of them surrounded by very amiable ladies who are familiar with everybody and consume *liqueurs* at the expense of the gentlemen. It is here that, while smoking innumerable cigarettes, Adoré Floupette must have read his *Liminaire*, his introduction to his volume of decadent verse:

"In a sea, tenderly maddened, alluring and caressingly cradling, how much! with minute exquisite, irradiates and iridescizes the phantasy of the present singer. Free to the literary plebeians, adorers of the banal already-seen, to nasalize at their ease their boorish purr. Those truly who slumber in the sanctimonious ideal of the past, for ever exiled from the polychromatic nuances of the auroral dream we have to pity and to abandon to their secular asininity, not without some liftings of shoulders and some disdain. But the Initiated One, enraptured by the good sing-song blue and grey, of a grey so blue and of a blue so grey, so vaguely obscure and yet so clear, the mellifluous Decadent, whose intimate perversity, like a Holy Virgin buried amidst the mud, confines on the Miracle, he will know—one supposes—where to repolish the immaculate gold of his dolefulness. Let him come and look! It is together, upon a speck of milkiness, a bit of a tiny bit of rose, the scarcely greenish phosphorescence of the opaline nights; they are the limboes of conceptuality, the soul without rudder drifting under the astral ether, in lands of dream, and then, like a bark full of holes, deliciously submerging, dripping, sobbing ploc, ploc,—livered drop by drop to the unnamable abyss. It is the very

sweet and very dear music of hearts half-decomposed, the agony of the moon, the divine, the exquisite crumbling of lost suns. O, how much is suave and wheedling, the "good night, I'm going," the ultimate Adieu of a being in deliquescence, melting, subtilized, vaporized in the infinite caress of all things. How weary this Midnight Angelus with its desolate tintinnabulations, how adorable this death of everything!

"And now, Anguished Reader, here opens the house of Mercy, the last refuge, the basilica perfumed with ylang-ylang and opoponax, this brothel saturated with incense. . . ."

After this opening of the poetic Tabernacle, Floupette declaims in stentorian tones:

"Je voudrais être un gaga
Et que mon cœur naviguât
Sur la fleur du séringua."

"I would like to be a dotard and that my soul should navigate on the flower of the syringa." . . . The phantastic spelling of the word *séringua*,—a hybrid form compounded of séringat (the lilac) and séringue (the syringe),—was a delicate allusion to the confusion of sensations, here morphine and perfume, for which the Decadent was most celebrated.

"A dotard!" exclaims one of the ladies, "but my poor friend you have attained your ideal!"

After having justified his rimes by the example of Bleucotton (Verlaine), Floupette continues:

"Je voudrais que mon âme fût
Aussi roide qu'un affût
Aussi remplie qu'un vieux fût. . . ."

"I would like my soul to be as stiff as a post, as full as an old cask." . . . But these lines seem anti-decadent in their desire for unbending force! The oldest of the Symbolists,—not yet thirty, a monocle riveted in his eye and a silky, pointed beard,—protests against these horrible words *fût* and *affût*.

"Every delicate soul must be hurt by them. There is in them not even the suspicion of a nuance, not the slightest issue for the Dream, no paradisaical glimmer. If we are poets, we possess the great secret, we render the impossible, we express the inexpressible. . . . The Dream! The Dream! My friends, let's

embark for the Dream. The Church our mother teaches that the Dream is a prayer. The saintly women sunk deep in ecstasy were poetesses, formerly the poet was a seer. Today brutal negation has invaded everything; the man of action is a savage. But we, refined by life and thought, if our reason refuses to believe, grant to ourselves at least in our dreams the illusion of faith."

By a happy co-incidence the other poems of Floupette lead to the countries between Dream and Dawn:

Platonisme

"La chair de la Femme, argile Extatique,
Nos doigts polluants la vont-ils toucher?
Non, non, le Désir n'ose effaroucher
La Vierge Dormante au fond du triptyque.

"La chair de la Femme est comme un Cantique
Qui s'enroule autour d'un divin clocher,
C'est comme un bouton de fleur de pêcher
Éclos au Jardin de la nuit Mystique.

"Combien je vous plains, mâles épaissis,
Rongés d'Hébétude et bleus de soucis,
Dont l'âme se vautre en de viles proses!

"O sommeil de la Belle au bois Dormant,
Je veux t'adorer dans la Paix des roses,
Mon angelot d'or, angéliquement."

The poets in the *Panier Fleuri* agree that love is too ordinary, too miserable, too repugnant a thing:

"To give any spice to it one ought to invent improbable complications. Incest is elegant, but nothing more. It would be fine if in loving one could feel irremediably damned. Then it would become a rare and exquisite sensation. . . .

". . . Luther was happy, interrupts the young Flambergeot, he was the husband of a nun. I would like to be the Antichrist."

Then a very young man, with a fine and a most interesting face, who till then had been silent, sighed: "What's the use? Is not everything in vain? . . . Contemplation and ecstasy have for ever replaced dull reality. It's better to imagine than

to know. Nothing is true but the angels, because they do not exist. . . ." He offers, with an eloquent gesture, as his conclusion, a syringe to Marius Tapura, who refuses it.

Carapatidès claims that only the Romans of the Decadence understood love well. They did succeed in making it really interesting by the accumulation of perverse inventions and satanic imaginations. Love is a maleficent flower which grows on graves, a heavy flower with disturbing perfumes, streaked and marbled with the whole variegated gamut of organic decompositions. Natural plants are stupid and idiotic, they are healthy! But—a beautiful, bloodless head with long locks spangled with gold, its eyes blackened with pencil, with purple lips split by a broad sabre-blow! All the languishing charm of a morbid body, rolled in strips of cloth like the mummy of Cleopatra, twelve times soaked in perfumes and aromatics! She is the eternal seducer, the true daughter of the Devil!

"The Devil? Who speaks of the Devil?" asked a charming, if mysterious, gentleman with an ecclesiastical air, "I do not believe in God and I believe in the Devil. . . ." "He is a true gentleman," replies Carapatidès, "and then he is damned from all Eternity, which makes him interesting. . . ."

The poetry of Adoré Floupette is a parody of the manner of the principal Symbolists. Verlaine's complaints:

"Si l'âcre désir s'en alla
C'est que la porte était ouverte.
Ah! verte, verte, combien verte,
Était mon âme, ce jour-là!

"C'était,—on eût dit,—une absinthe,
Prise,—il semblait,—en un café,
Par un Mage très échauffé,
En l'Honneur de la Vierge Sainte.

"C'était la voix verte d'un orgue,
Agonisant sur le pavé;
Un petit enfant conservé
Dans de l'eau très verte, à la Morgue.

"Ah! comme vite s'en alla,
Par la porte, à peine entr'ouverte,
Mon âme effroyablement verte,
Dans l'azur vert de ce jour-là!"

The obscurity of Mallarmé:

"Amoureuses Hypnotisées
Par l'Indolence des Espoirs,
Éphèbes doux, aux reflets noirs,
Avec des impudeurs rosées.

"Par le murmure d'un Avé,
Disparus! O miracle Étrange!
Le démon suppléé par l'Ange,
Le vil Hyperbole sauvé!"

The esthetic innovations of the New School of that time are made sport of:

"... L'azur est rose;
Depuis qu'il n'est plus bleu, nous voulons qu'il soit vert!"

And this canticle gives a short view of the Decadent's philosophy:

"Point d'impudeurs!
Fi des verdeurs!
Tout sera bien
S'il n'est plus rien.
Car le temps est arrivé
Où le Blanc, seul, est sauvé."

The poem *Remords* satirizes the sacrilegious mixture of mysticity and sensuality in which the hysterical esthete was supposed to take his delight after the fashion set by Verlaine:

"L'Église spectrale était en gala,
Dans un froufrou les femmes passaient vite.
Blanc sur blanc, en son étroite lévite,
L'Enfant de chœur, doux, tintinnabula.
"Était-ce une vache avec ses sonnailles?
Quand le curé noir en vint à chanter,
Mes remords se sont mis à gigoter.
Oh! Oh! Oh! remords! Que tu me tenailles!!!
"C'est vrai, pourtant, je suis un mécréant,
J'ai fait bien souvent des cochonneries,
Mais, ô Reine des Étoiles fleuries,
Chaste lys! prends en pitié mon Néant.

"Si tous les huit jours je te paie un cierge,
Ne pourrais-je donc être pardonné?
Je suis un païen, je suis un damné,
Mais je t'aime tant, Canaille de Vierge!"

After this memorable meeting, when Adoré Floupette, deep in his cups, staggered home, he became interested in the conversion of Marius Tapura to the new gospel of Decadence: "Perversity! Old fellow! Let's be perverted! Promise me that you will be full of perversity!" In his garret, decorated with Symbolist paintings, he explains to him the great mystery of Isis, the new and complex art of the Symbolists. The tenuous life of the Soul must be expressed in colored words and tortuous rhythms. To the delicious corruption—the exquisite decadence of the modern man—must correspond a suave neurosis of poetic expression. The style of Corneille, of La Fontaine, of Victor Hugo is of an impossible innocence and an infantile simplicity. A nervous crisis thrown on paper, that is the new way of writing!

"Do you know what words are? You imagine nothing but a combination of letters. What an error! Words are alive even as you and more than you. . . . Words do not depict, they are the picture itself; so many words, so many colors; some are green, yellow and red like the glass globes in your pharmacy; others are of such tints as the Seraphs dream of and of which pharmacists do not suspect the existence. . . . And that is not all: words sing, murmur, whisper, splash, coo and warble, grate, tinkle like bells, or explode like clarions; they are, in turn, the silver shiver of water on the moss, the greenish song of the sea, the deep bass of the storm, the sinister howl of the wolves in the woods. . . ."

And Floupette, drunk with words and wine, becomes so lyrical and noisy that his slumbering neighbors awake and claim insistently their right to a peaceful sleep. Marius Tapura leaves, but from this memorable night dates his conversion to Decadence in all its forms. He is a decadent Pharmacist, full of good will and enthusiasm. By dint of arduous study he has succeeded in understanding more or less a few of the New Poems, and he wrote his life of Adoré Floupette while advancing into the arcana of a further Initiation. . . .

III

No art, of whatever school, was ever sacred to the parodists, and especially in France no author of any renown ever escaped their arrows. Corneille, Racine, Voltaire and Hugo have been parodied even more than any of the Symbolists. The tragic story of Adoré Floupette is in line with a tradition which does no dishonor to French wit. The attitudes and the mannerisms of the early Symbolists,—their white swans, mauve souls and dusky gardens, borrowed from the Pre-Raphaelites—were excellent targets for waggish satirists. But this bric-à-brac of modernity is but accident and stage-setting in their work. Its deeper esthetic value lies elsewhere and is not affected by it. Even the most elementary survey of literary schools and tendencies, whether Classic or Romantic, proves that everyone of them develops soon a mannerism of form, upon which their imitators flourish and against which the next generation of dissenters directs its first blows. . . . But it would be more than naïve not to distinguish between the mannerisms and the deeper esthetic value and to take the parodies of the manner for the reality. Yet contemporary criticisms prove that the parodies of Adoré Floupette were taken as at least additional evidence that the Symbolists had replaced reason and observation by an over-artistic madness, a wallowing in vague and over-refined sensations. They were hiding behind veils of symbols merely to mask their internal emptiness! The *Déliquescentes*, although intrinsically devoid of value, merit a place in the history of modern poetry because they helped to establish with the general public the legend of the decadence of modern art, which still today remains the gospel of some rather pugnacious critics.

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BOOK XX OF OVIEDO'S *HISTORIA GENERAL Y
NATURAL DE LAS INDIAS*

OF THE histories dealing with the early period of the Spanish discovery and colonization of America the *Historia general y natural de las Indias* by Captain Gonzalo Fernández de Oviedo y Valdés is without question one of the best known. The work is divided into three parts, which in turn are divided into books. The first and second parts include nineteen books each; the third part contains only twelve. The first part was published at Seville in 1535. Of the second part only Book XX was issued during the life of the author. It was only nearly three hundred years after the death of the author that the publication of the entire work was undertaken.¹

There is a second edition of the first part greatly enlarged, published at Salamanca in 1547.² The only authorized edition of Book XX, first volume of the second part, is that of Valladolid, 1557.³ This is the edition utilized in the publication of the Spanish Academy. It has been thought for a long time that the edition of 1557 was the only issue of Book XX during the life of the author. We believe there was another edition of Book XX previous to that of 1557, and our aim in the present study will be to point out the basis for this belief.

There is in the Ayer collection of the Newberry Library at Chicago a rare copy of Book XX of Oviedo's *Historia*. This edition in the Ayer collection varies considerably from the edition of 1557 and contains additional material not found in the latter. This additional material is found in the first and last folios.

¹ Edited for the Real Academia de la Historia by J. Amador de los Rios, 4 vols. in large 4°, Madrid, 1852-55. It is one of the most elegant editions printed in Spain in the XIXth century.

² "*Historia general de las Indias*, Hispali apud Joannem Cromberger anno 1535. Salmanticae anno 1547. in folio."—Nicolás Antonio, *Bibliotheca Hispana Nova*, tomus primus, p. 555a. Cf. Rios, I, p. lxx.

³ This edition of Book XX was published by Francisco Fernández de Córdoba, who added at the end: "No se imprimió más desta obra porque murió el auctor." Cf. Rios, II, p. 110.

Except for these additions the two editions follow each other very closely. In the edition of 1557 Book XX contains thirty-six chapters while Ayer's copy seems to contain only thirty-five, because in this edition the title to chapter III was repeated, thus shortening the number of chapters, but not the contents. This rare copy was presented to the collection by Mr. Ayer in 1911. The book measures $10\frac{1}{2}' \times 7\frac{1}{2}'$ and is in very good condition. In the last flyleaf there is a note reading as follows:

"Este volumen de Fernández de Oviedo es ejemplar único, no descrito por nadie hasta ahora, con la primera y última página, cual las tiene aquí, pues los ejemplares que se conocen tienen otra portada y concluyen en colofón; modificaciones que hizo el impresor para dar salida a todos los ejemplares que le quedaron después de la muerte del autor."⁴

Realizing the importance of this unique copy the Massachusetts Historical Society had ten photostat copies made of it. These copies are to be found in important historical libraries throughout the country. Mr. W. C. Ford, of the Mass. Historical Society, did not hesitate in ascribing Ayer's copy to the edition of 1557. However, this dating was for cataloguing purposes and not intended as final. Miss Clara A. Smith, who is in charge of the Ayer collection, was the first to question this dating and also the first to suggest the possibility of an earlier edition than that of 1557. She added to the photostat copy in the Ayer collection the following note:

"In so far as I can judge from a photostat copy of the last page of the only other edition of Oviedo's *Libro XX*, that published at Valladolid in 1557, and from the modern edition published at Madrid in 1852, the Ayer edition is an entirely separate edition, and undoubtedly earlier than the edition of 1557. The two editions differ materially. The edition of 1557 ends on the *recto* of fol. LXIV-. The Ayer edition ends on the *verso* of the same leaf, and contains an additional paragraph. The type of the two editions is very much the same, as is also the type used in his *Sumario*, published at Toledo in 1526. The spelling and the abbreviations differ a good deal. The 1557 edition uses the modern comma on fol. LXIV, and the Ayer

⁴ The only edition described in the catalog of Salvá's library is that of 1557. *Catálogo de la Biblioteca de Salvá*, Vol. II, 603.

edition the old slanting mark. Furthermore the Ayer edition has no title-page nor colophon. It was probably Oviedo's intention at the time that this edition was printed, to print all of the second part of his *Historia general*, as stated on the introductory page (fol. I) preceding the dedication. . . . This introduction is not in the 1557 edition. . . . The previous publication of the first nineteen books is mentioned, and also the fact that nineteen more were now written."

Mr. Ford adds a few notes to the effect that from fol. ij to the end of the *verso* of fol. LXIII the two issues are identical page for page, and line for line, with minor differences. He says that fols. j and LXIV were changed for the 1557 edition. But, he fails to account for these "minor differences." In the Ayer edition fol. I begins as follows:

"Por cuyo mandado el auctor (que es dicho) relata las cosas naturales y maravillosas que vido y las que a su noticia vinieron en las indias de la corona y ceptro Real de Castilla, hasta la conclusion del libro XXXVIIJ en que se acaba esta segunda parte o volumen, dando relación así mismo de las conquistas y nuevos descubrimientos particulares, y en el siguiente y general prohemio dirigido al emperador nuestro señor, se declara lo que avrá en este segundo cuerpo (o volumen) de tan peregrinas y nuevas historias."

The above passage is lacking in the 1557 edition which begins with the general *prohemio*. In the Ayer edition the preface preceding the *prohemio* to Book XX says the latter will contain "Cosmografía inteligible con la mensura de las alturas e grados" (fol. I). Moreover, in fol. LXIV, where the 1557 edition ends, Ayer's copy continues:

"Esto mismo, o quasi acaesce en España en el último tiempo de la vellota, que las palomas torçadas se hartan de vellota, y como tiene la cascara mas delgada que las almendras, pueden la vellota digerir y algunas veces las matan vallesteros, antes de haber fecho la digestión y les hallan el papo lleno de gruesas y enteras vellotas. Tornemos al estrecho famosso de Magallanes, y continuarse a la relación del camino que ay del ala lignea equinocial, y desdella a esta parte segun el processo y asiento de la tierra firme, porque se cumpla y aya efecto lo que promety en el prohemio, o introdución general ante del principio deste libro veynte donde dice que continuaría mi relación hasta aquella tierra Sep-

tentrional que dicen del labrador, que está en sesenta grados desta parte de la lineea equinocial. Y con esto que es dicho se da fin a este libro veynte, hasta que mas cosas sepan de la Especieria, o sus magestades enbien a aquella conquista, y a ploballo, pues que es de la corona y ceptro Real de Castilla."

FIN DEL LIBRO XX

There follows in the same folio the title to Book XXI that has been crossed out in the manuscript. This title reads as follows:

"Segundo libro de la segunda parte y volumen. Y es veynte y uno de la general y Natural historia de las Indias, Islas y Tierra firme del mar Océano (Del ceptro y corona Real de Castilla y de Leon). En la qual se trata de la geographía y asiento de la tierra firme.—Geographía—Comiença el prohemio del libro veynte y uno."⁵

We believe Miss Smith is right in suggesting that Ayer's copy is independent of the 1557 edition. We are going to examine the problem in the light of some material not taken into consideration by those who attempted to date Ayer's copy.

In 1535 Oviedo published in Seville the First Part of his *Historia*, composed of Books I-XIX. Then he left for the colonies returning to Spain in the last part of October, 1546. In the following year an enlarged edition of this First Part came out at Salamanca. It was undoubtedly Oviedo's aim to bring the work to completion and to publish a definite edition of it. However, after this new edition of the first part came out, the publication apparently stopped, not to be resumed until ten years later. A second volume came out in 1557. This was the first volume of the second part containing Book XX, by far the largest in the entire work. The author died during the summer of this year and his work remained unfinished until the Academy published it.

The author does not mention among his works the edition of Part One in 1547 and Amador de los Rios suggests that it might have been an unauthorized edition, or that the author did not

⁵ This heading to Book XXI varies considerably in the Academy edition. Cf. Rios, II, 111. These variations constitute further proof to show that Ayer's copy belongs to an independent edition.

wish his name to be attached to it. We believe the latter to be the case; otherwise it would be difficult to account for the extensive additions it contains. Moreover, the author was at Salamanca when this new edition came out. In 1548 the author states he finished the first and second parts and that he is now working on the third (*libro VI, prohemio*).

We believe that the Salamanca edition of the first part was authorized by the author and that in the following year at the latest the printing of the second part was also begun. We further believe that the edition of Book XX of 1557 is a reprint of this earlier edition of 1548. Important evidence in this respect is furnished by López de Gomara in his *Anales del Emperador Carlos V*. In the entry for 1535 he says: "Publica G^o Hernández de Oviedo la primera parte de la historia general y natural de las Indias, que fué bien recibida." Then in the entry for 1548 Gomara gives the following interesting piece of news: "Procura fray Bartolomé de las Casas, obispo de Chiappa, estorvar la historia general y natural de Indias, que Gonzalo Hernández de Oviedo cronista mostró al Consejo de Castilla para la imprimir." The importance of the preceding statement by Gomara has already been pointed out by Merriman.⁶ However, he did not seem to know of Ayer's unique copy of Book XX. He considers it an important

"piece of literary gossip, which, as far as I have been able to discover, is absolutely new, namely, that it was at the instance of Las Casas that the Royal Council refused to Gonzalo Hernández de Oviedo in 1548 the necessary licence to publish the second part of his great *Historia de las Indias*, which did not see the light till 1557."

Mr. Wagner⁷ points out also the importance of Gomara's information and discusses the enmity that existed between Oviedo and Las Casas.

It seems very plain that Oviedo published the revised edition of the first part in Salamanca in the last part of 1547. This being a reprint no licence was necessary. We believe that the

⁶ Francisco López de Gomara, *Anales del Emperador Carlos V*, edition of the Spanish text and an English translation by R. B. Merriman, Oxford, 1912.

⁷ H. R. Wagner, *The Spanish Southwest, 1542-1794*. An annotated Bibliography. Berkeley, 1924.

publication of the second part was started also in the same city right after the first part came out, as no trouble was anticipated in obtaining the necessary licence, due to the nature of the work. The publication of this second part must have been then stopped in 1548 on account of the withdrawal of the licence through the interference of Las Casas, as Gomara tells us. This must have taken place after the printing of Book XX was started. The grounds under which the licence was withheld are not stated. We can see now why Oviedo did not mention the edition of the first part of 1547, for it was published at a time when he was at odds with the Royal Council that held back a permit he had taken for granted. Leon Pinelo and Nicolás Antonio both mention an edition of Book XX of 1552.⁸ This is unquestionably the edition we are discussing and which is preserved in Ayer's copy. We believe the above date a little too late, as we do not think the work was published during the author's absence from Spain, as none of his other works were. We must remember that our copy has no title-page or date.

From the preceding facts we reassert our belief that the copy of Book XX, first volume of the second part, of Oviedo's *Historia*, preserved in the Ayer collection, belongs to the suspended edition of 1548, or of 1552 if the reference of Nicolás Antonio is correct. The note on the fly-leaf suggests that the changes were introduced by the printer to dispose of all copies left at the death of the author. Mr. Ford seems to accept this solution. We can not see the logic of such reasoning. If there were any changes introduced it was in the official edition of 1557, which seems to be a reprint of this earlier edition we have been discussing.⁹

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⁸ *Bibliotheca Hispana Nova*, I, 555a: "*La Historia del Estrecho de Magallanes: sive magni operis liber XX. seorsim tamen editus anno 1552. folio.*" Nicolás Antonio seems to have copied his reference from A. Leon Pinelo's *Epítome de la Biblioteca Oriental y Occidental, Náutica y Geografía*, Madrid, 1629. Both fail to give any further information in regard to this edition of Book XX which they mention.

⁹ Book XX of Oviedo's *Historia*, taken from the edition of the Academy, has been included in the *Colección de Historiadores de Chile* (1901), vol. 27, pp. 1-254.

REVIEWS

F F Communications. Edited for the *Folklore Fellows* by Walter Anderson, Johannes Bolte, Kaarle Krohn, Knut Liestøl, C. W. von Sydow. Volume XVIII, 2. No. 61. *Die Religion der Tschermessen von Uno Holmberg, übersetzt von Arno Bussenius.* Porvoo, 1926, pp. 207.

In the course of the reviews of the sixty numbers of the *F F Communications* which have appeared from time to time in the *ROMANIC REVIEW*,¹ attention has been called to the important contributions made to the history of the religions of Northern Europe. Two of special value were: *Die Religion der Jugra-Völker* by K. F. Karjalainen in Nos. 41 and 44, and *Religion der Ostslaven* by J. Mansikka, the first part of which, the *Sources*, appeared in No. 43. To these valuable monographs has now been added *Die Religion der Tschermessen* by Uno Holmberg, translated into German by Arno Bussenius. The people, whose religious beliefs are here carefully described, are the Tcheremisses and their neighbors, the Permian Votiaks and Zirians. The Tcheremisses proper number about four hundred thousand, and since the middle of the sixteenth century (fall of the Kazan kingdom) have retired farther East. The various religious elements: heathen, Christian, Mohammedan, have struggled for supremacy and the story of the attempt of the Russian government to Christianize the Tcheremisses goes back to Peter the Great. The author of the monograph in question gives some interesting examples to show how superficial is the Christianity of the Tcheremisses, even in the territory where the people have been the longest subject to the influence of the Church. Even the baptized Tcheremisses often in case of mishap gather in the sacred groves and otherwise take part in the heathen sacrifices. Many on account of the religious laws have returned to the belief of their ancestors. There are examples of the introduction of new sacrificial groves in Christian villages. A curious case is where a soothsayer (seer) persuaded two distant villages after long abstinence to celebrate a great sacrificial festival, on the ground that otherwise the people would be destroyed. The Christian belief of the Hill-Tschermesses is the strongest and their sacrifices grow fewer year by year. On the other hand, the eastern Tschermesses, most of them unbaptized, have preserved their pagan religion. A curious sect has recently arisen, the "Big Candle," so called because they use in their worship candles larger than usual. They prohibit the use of tobacco, tea and liquor. The sect has spread and Holmberg says its origin has not yet been sufficiently investigated. He thinks, however, that without doubt the impulse was given by some ascetic Christian sect.

There is considerable literature on the religion of the Tcheremisses, beginning with Adam Olearius's journey from Moscow to Persia in 1636. The author has used manuscript as well as printed sources, and has himself visited on several occasions some of the territory occupied by the Tcheremisses and Votiaks, and made his own observations, as well as taking photographs of unusual interest and value. He

¹ Cf. vols. VII (1916), pp. 110-125; XI (1920), pp. 187-194; XIII (1922), pp. 276-278; XIV (1923), pp. 319-324; XVI (1925), pp. 264-268; XVII (1926), pp. 81-84.—EDITOR'S NOTE.

divides his material as follows: Worship of the Dead; Spirits in Human Shape; Animism; Sacrificial Woods and Groves; Sacrifices to the Gods of Nature; Hero-Worship; Agricultural and other Annual Festivals; and the rôle played by the Seer.

It is difficult in this restricted space to give an adequate idea of the wealth of materials in Holmberg's monograph. Many of the customs he describes from his personal observations, for example, the sacrificial ceremonies of the unbaptized and very conservative Tcheremisses at Tschelrak in the district of Birk which he witnessed in the summer of 1913. The minutest details are given of the sacrifice of a foal, the skin of which was burned and the flesh cooked and eaten by the worshippers.

Many usages mentioned by Holmberg are, of course, found among all primitive peoples, as, for instance, the colored eggs and swings in the Easter customs of many European peoples. The customs connected with the dead are most curious and interesting. The dying man is not allowed to expire in his bed, but is placed on straw. The Hill-Tcheremisses believe that one who dies on a feather-bed must count the feathers in the future life. When the dead is taken from the house a cock is killed to see whether it will remain in the courtyard or fly without its head into the street.

Festivals in memory of the dead are frequent and impressive and are celebrated on the third, seventh, and fortieth day after the burial. Holmberg gives a minute description of one of the last mentioned date. An extraordinary custom prevails of selecting from the guests one who resembles as much as possible the deceased, in whose clothes he is dressed. After a night spent in drinking and dancing, in which the widow takes part, the company go in a procession to the neighborhood of the cemetery but do not enter it. There they take leave of the dead, wish him repose, leave food with him as well as a wooden spoon and bowl, which are broken to bits. The remains of the feast are eaten by the dogs, the clothing of the dead is bestowed on the poor, and the representative of the deceased resumes his own attire, and the ceremony of the funeral procession comes to an end.

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Instituttet for Sammenlignende Kulturforskning. Serie B. Skrifter V. Kaarle Krohn: *Die Folkloristische Arbeitsmethode*. Oslo, 1926. sq. 8vo. pp. ii, 167. There is a second title: *Die Folkloristische Arbeitsmethode begründet von Julius Krohn und weitergeführt von Nordischen Forschern, erläutert von Kaarle Krohn*.

The Norwegian *Instituttet for sammenlignende Kulturforskning* continues its stately course and has issued in its series B three works of the greatest interest and value to the student of Comparative Folklore: I. Moltke Moe, *Samlede Skrifter*; II. P. O. Boddington, *Santal Folk Tales*; and V. Kaarle Krohn, *Die folkloristische Arbeitsmethode*.

In the detailed notice of the first twenty-one numbers of the *FF Communications* published in the *ROMANIC REVIEW*, vol. VII. No. 1, January-March, 1916, the present writer examined at length, pp. 118-122, No. 13, Antti Aarne's *Leifjaden der vergleichenden Märchenforschung*. In the course of that paper the author describes the new geographical-historical method of the investigation of *märchen* originated by the Finnish scholar Julius Krohn who applied it to the study of the *Kalevala* poems. Aarne's study was intended for the use of students and gave a brief but adequate notion of the new method which at once attracted the careful attention of scholars in the field of comparative folklore. The son of the man who originated the method and won international fame has now given a fuller account of it and prefaced his study by a brief biography of his distinguished father.

By an interesting coincidence Julius Leopold Krohn was born in 1835, the year in which the elder version of the *Kalevala* appeared, in the Finnish town of Wiburg. His grandfathers were German and their wives had received a German education at home. Julius's mother had been familiar since childhood with the language of the people and was interested in their culture. When the family moved for the winter into town on account of the schooling of the children, she opened in her house a primary school for girls, who at that time had no municipal school at their disposal. Her linguistic knowledge helped her later to follow the literary efforts of her oldest child, who received pecuniary aid from both parents, who, alas! outlived him. Kaarle says that he too received from his grandmother the means for his first journey for collecting to the promised land of the Archangel-Karelian runesingers and storytellers.

Julius was taught German by his mother and received instruction in their languages from a Russian student and a French tutor. It was the intention of his parents to send the eleven-year-old child to a German school in St. Petersburg, but his delicate health and his mother's attachment forbade this, and he was entrusted to his maternal uncle, a teacher in the Swedish gymnasium at Wiburg, for two years for instruction in Swedish.

About this time (1848) the national movement inaugurated by Snellman reached its height, and journals in Finnish were founded for the use of the educated. Julius Krohn now began to devote his attention to the study of Finnish. He was the only one in his class who troubled himself about his Finnish tasks. He read more of the *Kalevala* than was required in the course and attempted a list of difficult words. He was helped in this by the sister of his uncle on his mother's side, who took him, after school had closed, to their North Karelian home and revealed to him the natural beauties of that district.

In Helsingfors, where he continued his studies, Swedish was the prevailing language, except among the lowest class of laborers who immigrated from the country to the city. It was the most unpropitious time imaginable for Finnish culture. In 1850 all literature in Finnish except religious and agricultural was forbidden. The student corps, which had joined the national movement, were dissolved in 1852. Even the activity of the Finnish Literary Society at Helsingfors was limited, no women, no artisans, no agricultural laborers, and, above all, no students could be admitted.

At the wish of his parents, Julius Krohn decided for the medical profession, but in the second semester he joined the class in composition of Lonnrot, who had just been made professor of the Finnish language and literature. To reconcile his interest for Finnish with his medical preliminary studies, he undertook to translate Stockhardt's *Chemistry* into Finnish. This work was rendered most difficult by the uncultivated nature of the written language and was not finished for a decade.

His philological interest soon won the upper hand. He was one of the first to join the class of Snellman, who entered on his professorship of philosophy in 1856. He studied history and tried to reproduce from memory what he had read in Finnish. He also exercised himself in translating from Latin into Finnish. Likewise for the sake of the exercise he translated Finnish folk-tales into Swedish and after a time back again into Finnish. The summer of 1857 and the winter of 1858-9 he spent in North Karelia and North Savolax in order to draw from the pure spring of the folk speech. He had no opportunity in Helsingfors to speak Finnish, as even the Nationalists in the university used chiefly the Swedish language in their intercourse. Two

years later he began to prepare himself for his "pro gradu" examination, and although the papers had to be written in Swedish it was possible to use another language. On principle Julius used Finnish and his "pro gradu" paper was the first to be written in Finnish in the University of Finland.

From this time until his death thirty years later he was tireless in his labors to promote the knowledge and use of the Finnish language. Together with eleven other nationally minded students he founded in Helsingfors the first Finnish primary school, which had to be supported for several years by voluntary efforts and private means. At the same time, at first gratis, he gave in the girls' higher school instruction in Finnish, as well as private lessons for ladies and students interested in that language. Besides all this he translated some of Andersen's tales and at the Schiller festival in 1857 he presented a translation of *Der Taucher*.

After he had passed his candidate's examination he wrote a dissertation on Finnish poetry in the time of the Swedish rule, with the history of the Finnish national feeling as a background. The historical part of this dissertation he delivered for the benefit of the private elementary Finnish school. What it brought in was to be offered as premiums for translations into Finnish or for original novels in Finnish.

In 1862 he was appointed docent of the Finnish language and literature and married Emma Nyberg who was equally enthusiastic for the culture of the national Finnish feeling. Her affection helped her to overcome the linguistic difficulties as with the dictionary in hand she deciphered the Finnish letters of her betrothed. During the first year of her marriage the language of the household was half Finnish, the wife replying in Swedish. Their oldest son heard her speak only Finnish in the family, with the exception of counting the wash with the more familiar Swedish numerals.

In order to give the children a Finnish school education the parents were ready, as the only higher school in Helsingfors teaching Finnish was arbitrarily removed to a country town, to live there with the mother during term time. The establishment of a private gymnasium from means collected in the entire country saved the family from being scattered. The foundation of several similar schools which had to be supported by private means, as well as a theatre with performances in Finnish, and other efforts to promote national culture, demanded large pecuniary sacrifices.

Julius's efforts to extend the knowledge of Finnish were tireless. He established the first illustrated Finnish paper for the cultivated classes; translated half a dozen of Scott's novels, wrote for the young stories from Finnish history, partly based upon his own researches; translated stories from Andersen; published five illustrated books with pretty verses; served on a committee to revise the Finnish hymnbook, etc.

After the death of his first wife he married, in 1876, Minna Lindroos, the head of the girls' higher school in Helsingfors, where she was born and where she learned Finnish after she had completed her schooling, at first, by comparing the Finnish with the Swedish Bible.

Krohn's principal interest, however, was in literary history, and he published an essay on the modern poetry of the peasants. He also compiled an anthology of Finnish poetry with biographical notices. He lectured in the winter of 1874-75 on Finnish literature in the private academy for women, and in 1885, when he was appointed extraordinary professor, he gave a complete history of the literature in the university. This was later published from his papers. Mediaeval popular poetry and Finnish mythology were fully treated by him in his university courses and edited after his death from his notes. He had thoroughly treated the

Kalevala, the chief work of Finnish literature, in his lectures in the above-mentioned academy for women. These were newly worked over in 1881 for the fiftieth anniversary of the Finnish Literary Society and a German translation was published in 1892 in Veckenstedt's *Zeitschrift für Volkskunde*. He undertook at the same time, as the foundation for an investigation into the origin of the *Kalevala*, a survey of the various versions of the songs, in Finnish as well as in the Estonian linguistic territory, together with the corresponding themes and *motifs* among the neighboring peoples.

It is not surprising that Krohn's health failed under such tireless activity and for two years he was obliged to suspend his labors. During this period of enforced leisure, however, there matured in his mind new views which led to a complete revolution in Krohn's method of work. The new system which he originated is generally known among his followers as "the geographical method of investigation." As I have fully analysed the method in my review of Antti Aarne's *Leitfaden der vergleichenden Märchenforschung* in this journal (vol. VII, pp. 118-122), I will give here a brief statement of his son's account of the method as applied by its originator to the investigation of the *Kalevala* problem.

Kaarle Krohn cites a passage from his father's articles on the origin of the *Kalevala* published in 1891 in Veckenstedt's *Zeitschrift*: "From what has been said above it arises that the *Kalevala* songs, as far as the main part of their elements is concerned, are not nearly so old as has been usually conceived. It has also been hinted that the most of the materials have been taken from the myths and legends of other peoples. This last assertion has doubtless awakened painful feelings in many quarters, since one would so gladly see in the *Kalevala* a thoroughly original product of the Finnish national spirit. On the other hand it is to be foreseen that this will furnish food for the depreciation of the mental ability of the Finnish people which has often been noticed among the more civilized peoples and those standing higher in culture.

"Castrén seems to have feared something of the kind when he first discovered in our epic a large number of Scandinavian borrowings. If the Finns have borrowed the larger part of the material of their epic poems from abroad, they have done nothing but what other peoples appear to have done more or less in all ages. I can see nothing degrading in this. It would indeed be a sublime idea if the people themselves were able out of the depths of their own mind to create all that then constitutes its pride. Still loftier is the aspect of the one great stream of culture which, rising far away under the palms of India and in the fertile plains of Egypt, rolls its mighty billows to the west, enriches the south of Europe, to bend then again to the east and to fructify in her turn the northern half of Europe. One people after another receives it, develops itself under its influence and sends the stream on to its neighbors enlarged and increased. It is foolish to cavil over the greater or less capacity for culture of this or that people, it is simply a question of time. The people, who in consequence of their geographical situation are later affected by the stream, must naturally share the cultivation later and seem then less rich in originality, because the inheritance which has fallen to them is so much greater, but nothing prevents them later by their own labor from increasing it to as high degree as their predecessors. As regards poetry, which here is the most prominent question, it is not the material which is the most valuable, but the artistic recasting of the same. Schiller found the material of his *William Tell* ready at hand, so did Shakespeare for his *King Lear*; but they imprinted on them the seal of their genius and the works just mentioned are their works and no other's. So it is with the *Kalevala*, even if the material is for the greater part borrowed

from the neighbors, it is still so independently recast, has received such a peculiarly Finnish stamp, and, finally, it has preserved such a true human and delicate poetic form, that the Finnish people can call with pride their own this epic which in beauty yields only to the immortal masterpieces of the Greeks, but rises high above all poetic works which could have been produced by the people."

The results of Julius Krohn's studies were not received with favor by the people who naturally disliked to see doubt thrown on the absolute originality of a national work. The valuable and lasting in his researches were not the immediate results. From comparison with similar *motifs* in the poetry of other peoples he not only sought to collect resemblances, which according to his own views could testify to a real connection, but also such as he felt obliged to eliminate in order that other investigators in this respect could have the opportunity to check his results. He also accepted much that he found comparable in the Finnish magic spells. Progressive study could have discovered many more parallels to the magic runes dealing with the origins of things, but those which had been cited for the old heroic songs had for the most part to be rejected. At the same time his conception of the essentially mythical content of both classes yielded to a more realistic view, according to which the runes on the origins of things are legendary, the heroic songs are of historical content.

The principal stress lies on the geographical method of Julius Krohn, which has powerfully contributed, and still does, to the acquisition of later results. In the field of animal stories it was employed in his life time by his eldest son. The utility of this method has also shown itself in other fields of popular tradition.

That the geographical method of study arose in Finland is explained by the unusually rich and diversified character of the songs which were here at the disposal of the investigator. It is true that the older Finnish collections of songs lack for the most part the indications of locality necessary for the geographical arrangement. This must be determined by an exact study of the manuscripts, by collecting new versions from the same neighborhood, and above all by the comparison of the variants from known localities with those from undetermined ones. Julius Krohn devoted much time and labor to this difficult task, especially during the preparation of the edition of old epic songs which he had planned. The first part of the *Kalevala Variants* was in type when he lost his life on the 28th of August, 1888, by an accident while sailing.

During the last few years I have chronicled the deaths of Antti Aarne and Axel Olrik, two of Julius Krohn's most distinguished followers, and I have taken occasion to remark on the splendid type of character which the study of popular literature seems to develop in its votaries. Those whom I have just mentioned were shining examples of the purest patriotism and deserved well of their country and of the wider realm of literature. In the fearful welter of the European cauldron may men like the Grimms, the Krohns, the Pitres, the Aarnes and the Ollriks rise up to inspire new ideals of national devotion and lofty standards of scholarly achievement! I cannot do better than to end with the concluding words of Kaarle Krohn himself: "Above all, the occupation with the materials of folklore has brought the learned collector and investigator nearer to the people and has led him to understand and love not only his own nation but mankind in its lowest classes and remotest past."

T. F. CRANE

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Alfred Mortier, *Un Dramaturge populaire de la Renaissance italienne: Ruzzante (1502-1542)*, Paris, J. Peyronnet et Cie., vol. I, 1925, 286 pp.; vol. II, 1926, *Œuvres complètes*, 665 pp.

Now that the second volume of M. Mortier's *Ruzzante* has appeared, the whole work should be very favorably noticed by American scholars. It is one of the most thorough and definitive studies ever written in its field, and the field is an important one for those interested in 16th century life and art.

Angelo Beolco of Padua, known professionally as *Il Ruzzante* (the jester), has not since his own day been given much attention because he wrote as he spoke, in the difficult Paduan dialect, with other rural *patois* mixed in, and has therefore offered extraordinary obstacles to appreciation and even to understanding. M. Mortier, however, unabashed by his formidable text and aided by several glossaries, has actually translated into lively, colloquial French all the six genuine comedies, together with *La Rhodiana*, often wrongly attributed to *Ruzzante*, and his dialogs,—*contrast*i of a semi-dramatic nature. These translations, the work of several years, fill the stout second volume; the first contains a careful biography of the poet, with an illustrated account of his portraits, an extended notice of his patron, Luigi Cornaro, and a full discussion of his work, both in itself and in its relation to early folk comedy and to the later *commedia dell' arte*. Those interested in the popular theatre, especially in Italy and France, or in the clown's or the peasant's rôle in comedy, must in future reckon with M. Mortier's facts as well as with *Ruzzante*'s text in his readable version. This study makes very plain just how early a developed vernacular comic art took shape in Italian towns, how much it owed to Plautus and how much more—in character study and word play—it gathered up from its environment. Moreover Venice and Padua together, in the persons of Andrea Calmo and Angelo Beolco and the actors who interpreted their work, are shown to be the real creators of the *commedia dell' arte* type characters and dialectic tricks.

WINIFRED SMITH

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Angelo Crespi, *Contemporary Thought of Italy*, New York, Alfred A. Knopf, pp. ix, 249 (*Library of Contemporary Thought*).

Professor Crespi's survey of contemporary Italian philosophy cannot be mastered at one reading; but unlike most attempts to administer Croce and Gentile in pillular form, it is well worth mastering. The second chapter, of twenty-seven pages, offers a succinct review of the history of epistemology from Plato to Hegel, and explains the genesis of Italian neo-Idealism from the criticism of Hegel's triad. The hundred and fifty pages devoted thereafter to Croce and Gentile not only summarize and contrast the "historical idealism" of the former and the "actual idealism" of the latter, but offer a masterful presentation of the criticism that has been made of these two great writers, during the last twenty years. What one might call the present state of Italian idealism lies diffused in such widely scattered volumes of such varying worth that one should be grateful to Professor Crespi for this portion of his book alone. He has performed a complicated task with remarkable thoroughness and fairness. This is one of the few texts devoted to Croce and Gentile wherein one does not encounter misapprehensions and inaccuracies at every turn.

On the other hand, badly or well, Croce and Gentile are so familiar, even abroad, that one can hardly help feeling that fifty pages are proportionately far too little to deal with the parallel movements in Italian thinking, and especially with that general

picture of the Italian mental world which Professor Crespi attempts in his introduction. In this part of his book furthermore the author does not work with the same ease and sureness of touch.

There is so much that is wholly admirable and useful in this book that one need have no reluctance to point out what I conceive to be its major inadequacy—its failure, that is, to thrill with the real grandeur of its subject, its tendency to leave with us the impression that Italy, despite its intense celebration of a full quarter century, has after all made only an unsuccessful attempt to write a footnote to Hegel. This inconvenience we can hardly avoid, once we interpret "thought" as "philosophy," and in philosophy seek the system and the technical contribution of interest exclusively to specialists, rather than those broad influences of personality and feeling which have made the Italian thinkers of the present the forces they have been and are in the world.

To be sure, it has been the private interest of the regime at present in control in Italy to cast contempt on everything that Italy was before 1914; and to represent the years of D'Annunzio's twilight as a period of Italian decadence and chaos justifying the intervention of a Porfirio Diaz or of a Mohammed Ali. Since such a propaganda cannot fail to be popular among people habitually inclined to think of the Latin nations now as socially decadent and now as socially immature, one cannot say too often that the last quarter century in Italy has not only been one of the most glorious in the intellectual history of the Italians, who have known many periods of glory, but one of the most fruitful and important in the intellectual experience of contemporary Europe.

Since the year 1900, Italy has re-oriented, reformed herself. She has re-examined the foundations of her social, her political, her intellectual life, re-endowing her citizen with freedom within discipline, with originality within tradition, with humanity within nationality, with hopefulness within clear-sightedness and intellectual honesty. In a word, Italian thought had put the Italian face to face with his world, asked him to look upon it courageously and without self-deceptions, and then sent him on his way in clearer prescience of what life holds out for him and with clearer perceptions of the means by which he may reach its goals.

To explain this achievement, to isolate and state the affirmations by which it has been wrought, to elucidate the conditions which have made it possible, to analyse some of the personalities which it has produced, seems to me much more interesting, and, frankly, much more important than to expound the systematic structures, inevitably defective, and mutually contradictory, by which the artisans of this new Italian mind have justified themselves. Professor Crespi says at one point that "experience is richer than theories framed to set *a priori* boundaries to it"! It is just as true that not all thinking is done by professional philosophers, and that even these sometimes do their best thinking when they are not practising their profession at all. Professor Crespi takes account of some twelve types of philosophy in this book; but I believe the Italian Ministry of Education has official cognizance of forty-one different philosophical systems subsisting on the state educational budget alone. I think it needs no proof to say that these cannot all be true; but I just as firmly believe that they could all be false without the force and the stimulating influence of contemporary Italian thought being diminished in the slightest.

And this truth, which applies in general to the mass of the conflicting philosophies, applies also to the individual thinkers themselves. There is something fictional, something mythical, something, in short, religious about these systematic struc-

tures to which thinkers are led in solving the specific problems which primarily concern them. It was from problems of literary criticism and historical research that Croce was impelled into his "historical idealism"; just as it was from problems of pedagogy and education that Gentile came to his "actual idealism." The system for both is the point of arrival, not the point of departure. It is the offspring and not the generator of the series of their specific solutions. It is part of the philosopher's professional pride to pretend, after the fact, that his system must be accepted as a whole if we would avail ourselves of what he calls his "corollaries." Gentile, for example, justifies his nationalism by his system of actual idealism. I don't know by what system Kemal Pasha or Abd El Krim justify theirs. But certainly the student of nationalism in the modern world would come to understand these patriots not through any number of investigations in philosophy but through researches in far different fields.

In finding her new orientation, in remarking the guide boards along the pathways of thought, Italy has chosen, characteristically, to approach the problems of modern life from the direction of literature and history. Her leading thinkers are, for the most part, ignorant of the physical sciences—even of such a kindred science as psychology—and indeed they are blatantly scornful of the sciences. And in this we have the provincialism and the narrow-mindedness of Italian thought—one among the many other traits which tend to impede its spread and limit its influence in other countries.

But for such provincialism, for such narrow-mindedness in the thought of nations we must be perennially grateful: it is what guarantees the integrity of the specific contribution of each nation to the intellectual life of the family of nations. In the case of Italy, as Professor Crespi, following Gentile, so well says: we have "from the Renaissance to our own day a humanistic reaction against religious orthodoxy," "an aversion for transcendent realities" of all kinds, a bold (one should even say a sublime) "effort to resolve the whole of being into the stream of human historical experience." Italian thought is "essentially anti-metaphysical." Italian thought is "purely humanistic."

Here we have the grandeur, and the courage, and the honesty of Italian thought—its supreme gift to the humanity of our time. The United States in its day has had its experience with the same German idealism; but that idealism we imported, through Emerson, without an "attitude essentially anti-metaphysical," without a self-consciousness "purely humanistic." That is why Emerson took into his thought loads and loads of sentimentalism, loads and loads of transcendental piety, creating for us a religious pose rather than a philosophical tradition. It would seem as though those countries which favor the scientific approach to the universe never attain quite that integrity of intellect, quite that serene confidence in the human mind which comes from a country like Italy which has been trained in the old Scholastic method and has matched wits for centuries with the Jesuit. The greatest Anglo-Saxon minds seem always to preserve some secret corner where they can erect a shrine to imbecility. If Sir Isaac Newton wrote the *Principia*, he also wrote a *Commentary on the Apocalypse*; and in our own day William James and Sir Oliver Lodge could only add to manhoods glorified by science senilities devoted to voodooism and snake dancing. Scratch the Anglo-American thinker and you will find a sentimental revivalist. Italy, meantime, exemplifies through the ages a thought that is thought throughout, a thought ever anti-vulgarian, ever aristocratic, in the best sense of that term.

One must envy Professor Crespi his possession of so many Italian thinkers, and

the free movement of his mind through their many subtleties. Has his experience with them been a deep one? One may well suspect so; though, through various cracks in his thinking, one may still discern layers of sentimentality and passive emotion which thought has not yet absorbed, over which thought is still but a superficial plaster laid on from without. Professor Crespi would fain be patriotic, for the benefit of the Italians, and he would fain be pious for the benefit, I suppose, of the English. It is merely patriotic to say, twice over, in order to find a basis in fact for the present era of state idolatry in Italy, that in the Great War "Italy achieved such a victory as was not known on any other front"; and it is merely pious to find something "representative" and "specially significant" in Papini's conversion to Catholicism. As for the former, the attempt to exalt the victory at Vittorio Veneto over, for example, the victory of the Piave was only part of an official propaganda already preparing to justify a deserved fiasco by raising a shout that "Italy had been robbed" at Versailles. And as for the second, one must run through Papini's various conversions and apostasies with a discerning eye. His conversions respectively to atheism, republicanism, anarchism, and theosophy are of doubtful significance. Deeply significant, on the other hand, was his nationalism, his Fascism-before-the-fact of 1903-5; significant also his neo-idealism, and perhaps also his futurism and, indeed, his Wilsonism. But where did Professor Crespi count "those thousands and tens of thousands" converts who have joined Papini in "his great last prayer"? The *Life of Christ* was "put over" by the American Methodists, who bought it by the hundred thousand in an edition in which "the great last prayer" had been suppressed!

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I Maggiori (Autori della Letteratura Italiana) Scelti ed Accompagnati da Passi e Giudizi Critici, per Cura di Giuseppe Prezzolini, Mondadori, Milano, 1925.

I Maggiori—a critical anthology of Italian Literature from its beginnings down to modern times—is a serious and, I think, successful attempt to get away from the traditional and antiquated conceptions of literary anthologies or histories of literature. It is edited by Giuseppe Prezzolini, one of the pioneers in the movement to disseminate and apply the new Crocian theory of literary criticism. Old reference works like those of D'Ancona and Bacci, of Carducci and others are good only insofar as they go. The approach, however, to these studies of the masterpieces of Italian literature is that of past generations. It does not manifest the spirit of the new criteria that are now being applied in Italy to literature and its producers. According to Prezzolini, literature is a heritage which each generation receives with the privilege of revising and revaluing it in the light of its own new experiences. Literature, therefore, does not mean to us today what it did in the days of D'Ancona or of Carducci. Nor did it represent to the generation of Carducci and D'Ancona what it did to that of Gozzi or of Bettinelli. In Prezzolini's words, "Ogni generazione ha studiato in modo diverso."

I Maggiori, therefore, pretends to present the chief works of Italian authors in the light of present day conceptions—conceptions that have been shaped and fashioned very much under the influence of men like Croce and Gentile. The new program proposes a nearer and easier approach to the masterpieces through an aesthetic evaluation rather than through a mass of historical, biographical and bibliographical data with which the old anthologies and histories were often burdened. Only the more important works are studied. Secondary authors are excluded.

After all, what are secondary productions but comparative failures or poor imitations. In short, Prezzolini would have the average student of Italian literature study his Dante in the *Divine Comedy*, his Boccaccio in the *Decameron* and his Petrarch in the *Canzoniere*—and not in the *Vita Nuova*, nor in the *Fiammetta*, nor in *L'Africa* which belong rather to the category of "preparazioni, ripetizioni, or deviazioni."

A rather ambitious program? Yes, indeed. And how does Prezzolini attack it? The work when completed will be in four volumes. Three have already been published. At present we have been able to examine Volumes I and II, the first dealing with the beginnings of Italian literature and concluding with the work of Petrarch, and the second covering the Quattrocento and the Cinquecento. Each author is treated by giving a brief summary of his biography followed by more extensive selected extracts from modern critical studies by scholars of the period. For instance, the chapters on Dante (pages 165-406 of Volume I) begin with a one-page biography, followed by the significant excerpts from the studies of De Sanctis, Croce, Oriani, Parodi, Gentile, Momigliano—each study presenting a different phase of the work of the poet. These studies, which are chosen with a scholarly sense of proportion and adaptness, not only serve to orient the reader but help to prepare him for a clear and simple understanding of the selections from Dante which follow. There are useful notes by the editor in the margin. Unlike many anthologies, one does not get a stereotyped or piecemeal view of the subject. The manner of presentation and the liberality of selection tend to give *I Maggiori* a certain continuity that one would least expect in works of this kind. The only fault that one could find with the text itself is the small-sized print of the critical abstracts. There are many excellent illustrations in the volumes.

Giuseppe Prezzolini, already known as the author of *Amici*, of *Cultura Italiana* and numerous essays on literary criticism, is a scholar and critic whom we admire for the courage of his convictions regardless of any ultimate personal gain or loss, and regardless of the views or coercion of a particular group, literary or political. Recently Prezzolini published in France a volume on *Fascismo* and was bitterly attacked by the Fascists of Italy for being too cold and hostile in his exposition of the movement. At the same time, however, the radicals and liberals ridiculed him for having given such a favorable picture of Fascismo. His writings are not only the fruition of ripened thought but are characteristically disinterested and impartial.

If we should judge the character of the whole work by the first two volumes, then *I Maggiori* will certainly add to the already deserved recognition and reputation of Prezzolini as a teacher and as a critic. Here is a literary production that is as unique and scholarly in presentation as it is indispensable to libraries, schools and students interested in Italian literature.

P. M. RICCIO

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Zorrilla, *Poesías*. Ed. y notas de N. Alonso Cortés, Madrid, "La Lectura," 1925 (*Clásicos Castellanos*, v. 63).

The object of this volume has been to bring together the poems of Zorrilla that had been published in different magazines and newspapers, and never before collected. This intention gives the edition a special interest, for it comes to complete the other familiar collections of his work, and makes available to students of Zorrilla a goodly number of poems belonging to different epochs in his life. This was a task that was waiting to be done, and nobody better qualified for it than D. Narciso Alonso Cortés,

the author of the best work that has been written on Zorrilla (*Zorrilla, su vida y sus obras*, Valladolid, 1916-1920, 3 vols.).

The poems assembled in the present volume all bear a note regarding the place and date of their first publication, or of the occasion for which they were composed. This makes them of interest in a study of Zorrilla's development, as they shed light on obscure periods or aspects of his literary labors. Thus one finds among them his first published works which give an idea of his youthful efforts, and his last compositions in which his decadence is apparent. The quality of these poems, as one would expect from their character, is very uneven, and many belong to the poet's weakest and most uninspired moments. To be sure, in a poet of first rank like Zorrilla nothing is indifferent, and all the scattered fragments of his work should be collected; but it is also a fact that an edition of this sort, in spite of its great interest to the scholar, does not fit in with the aim of a collection like *Clásicos Castellanos*, which is to present to the general public the most select work of classic authors. This volume of Zorrilla, which Alonso Cortés has compiled with a complete understanding of its scope and significance, will without a doubt prove misleading to the readers of the collection in which it has appeared. They will expect to find in it a selection of Zorrilla's best verses, which should serve as characteristic examples of his complete production. Although there are already several editions of Zorrilla's selected poems, no one of them is so good that it could not be easily and signally improved upon by Alonso Cortés, who is not only the leading authority on Zorrilla, but himself a distinguished poet and a person of excellent literary taste, thus combining the ideal conditions for making the perfect anthology of Zorrilla. In spite of the fact that he is the most popular of the Spanish poets, Zorrilla is very deficiently known. It would be most desirable for Alonso Cortés to undertake a work of this sort, and fill this gap in *Clásicos Castellanos* with the publication of a volume of Zorrilla's selected verse, and another of his selected plays. These publications would in no wise be incompatible with a rigorously complete edition of Zorrilla's work, which, one deduces from the prologue, Alonso Cortés has in preparation. An author like Zorrilla needs both these editions, and one cannot substitute the other.

F. DE. ONÍS

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Facultad de Filosofía y Letras de la Universidad de Buenos Aires. Instituto de Filología, Buenos Aires, Juan Roldán y Cia, 1924-25, Tomo I, Cuadernos 1 a 5.

This series of publications represents the first fruits of the Institute of Philology founded at the University of Buenos Aires in 1923, under the auspices of the Centro de estudios históricos de Madrid. The Institute's first director, Américo Castro, sets forth in the introduction to the first *cuaderno* the attitude of the Institute toward the problems presented by the study of the language in that concrete reality which is the Argentine Republic. With a view to the fundamental need of clarifying for the Spanish-American mind the relation of its familiar modalities to the normal spoken and written Spanish of the educated classes in Spanish America and Spain, three studies which outline the question in masterly fashion have been gathered together in the first *cuaderno*: *La lengua española* by R. Menéndez Pidal; *Concepto de la pronunciación correcta* by T. Navarro Tomás; and *El español de América y el latín vulgar* by M. L. Wagner. The first two studies have been published before in the magazine of the American Association of Teachers of Spanish, *Hispania*, and the last in the *Zeitschrift für romanische philologie* in 1920. The three articles, written

from three different points of view, all arrive at the same conclusions: the unity of Spanish as a language of culture, and the great uniformity of the spoken language in its essentials, a uniformity which the increasing means of communication and the cultural, commercial and political interests will maintain. The philological variations which Spanish offers in its vast extension are of interest to the philologist, and should be studied as a whole; but they have no bearing upon cultured Spanish which, aside from unimportant differences of pronunciation, is the same wherever it is spoken.

Cuaderno 2, P. Henríquez Ureña's *El supuesto andalucismo de América*, rectifies Wagner's affirmation of the point indicated in the title. The similarity which exists between certain phenomena common to Spanish America and Andalusia can be better explained as springing from a common source, that is to say, sixteenth century Castilian. *Cuaderno 5*, M. Schneider, *La colocación del pronombre*, establishes, with an excellent philological criterion, the correct modern usage in the position of the pronoun, and analyzes the incorrect usages employed by certain writers of the Argentine. The defects are wide-spread, and the author would have reached the same conclusions had he taken as basis for his study writers of Spain.

Other *cuadernos* touch upon various points of Spanish literary history, as number 3, that of Angel J. Battistessa, *La biblioteca de un jurisconsulto toledano del siglo XV*, and number 4, that of Ana Julia Darnet, *Un diálogo de Luciano romanceado en el siglo XV*.

The variety of these studies indicates the multiplicity of the problems which the scientific curiosity of the Argentine embraces, and how much may be expected from this new Institute of Philology which is working in a zone of the Spanish language in which the diversity and the vitality of the linguistic reality demand an especially careful study.

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Homenaje ofrecido a Menéndez Pidal. Miscelánea de estudios lingüísticos e históricos. Madrid, Hernando, 1925, 3 volumes.

One hundred and thirty-five Hispanists have collaborated in this tribute to the greatest figure in Spanish philology, literature and history on the occasion of the twenty-fifth anniversary of his appointment to his chair in the University of Madrid. Side by side in these pages one finds all the different languages of our civilized world, and the book will stand as a monument to posterity of the Hispanism of our epoch. This has never enjoyed such vitality and diffusion as in the present century: in the different countries, around the older men who pursued their rather solitary way in the nineteenth century, there have grown up schools of younger men who are enthusiastically devoted to the study of Spanish civilization in its manifold aspects. Spain, their common ground of interest, acts as the bond of union between the various groups scattered throughout the world, who find in the Centro de estudios históricos in Madrid the common home of Hispanic studies. From it issues the *Revista de filología española*, the principal organ of Hispanic erudition, with its publications and *anejos* which set the standard in teaching as well as investigation; the monumental collections such as the *Documentos lingüísticos*, the volumes of *Teatro antiguo español*, the works on language and phonetics, the literary monographs; from it go forth the Spaniards engaged in teaching abroad, and there the courses for foreigners are given. In this way, thanks to the revival of Spanish studies in Spain itself she has become the natural center of coordination

and unification of this highly valuable international Hispanism. All this has been made possible through the inspiring scholarship which D. Ramón Menéndez Pidal has exemplified for thirty years, not only in his chair in the University of Madrid and the Centro de estudios históricos, and in the foreign universities where he has given courses and lectures, and in his personal relations with scholars the world over, but especially through those masterly works which, from *La leyenda de los Infantes de Lara*, published in 1896, to his latest volume, *Orígenes del español*, 1926, represent one of the purest, most elevated and unbroken achievements in the field of historical science. One does not know what to admire most in his work, whether the breadth of scope or the perfection and accuracy of detail; whether the originality of the ideas or the painstaking array of facts. When all these various qualities are found together in one person, and all in the same degree of excellence, there can be no doubt as to the genius of the figure in question. The labors of Menéndez Pidal have not only revealed to us countless new facts, but have illuminated these and others already known with the light of new ideas, and have evolved from them new interpretations. Spanish philology, literary history and Spanish history in general have been fundamentally changed by the investigations of Menéndez Pidal.

This splendid homage recently paid him is the recognition of his exceptional merits, and is deservedly rendered to one whose sole ambition throughout his career has been the pursuit of truth.

It is impossible for us to study here the valuable contributions that fill the three volumes, in the splendid edition of Hernando of Madrid. In their totality they make up a veritable encyclopedia in which specialists in every field have studied problems and aspects of the historical, phonetic, philological and literary questions of every epoch. It will prove a work of constant reference. THE ROMANIC REVIEW wishes merely to call attention to its publication, and to express its own adherence to this tribute. And the privilege of voicing this adherence has been conferred upon one who, from his university years, owes all that he is or hopes to be to Menéndez Pidal.

F. DE ONÍS

COLUMBIA UNIVERSITY

SPANISH BOOK NOTES

A. F. G. Bell, *Juan Ginés de Sepúlveda*. Oxford University Press, 1925. (Hispanic Notes and Monographs, Hispanic Society of America.)

This is a brief biography, well documented and well planned, of one of the most representative figures of the Renaissance movement in Spain. A follower of Cicero and Aristotle, student and teacher in Italy, admirer and opponent of Erasmus, chronicler to Charles the Fifth, defender of the conquest of the New World—from every point of vantage one finds him participating in the struggles and the spiritual currents dominant in his age. For this very reason his significance has been badly interpreted heretofore, and this study of Mr. Bell's comes to throw a true light on him, and from its careful pages one can acquire a just appreciation of the character of Sepúlveda and his epoch.

A. F. G. Bell, *Francisco Sánchez el Brocense*. Oxford University Press, 1925. (Hispanic Notes and Monographs, Hispanic Society of America.)

This book is similar in nature to the preceding. The life of El Brocense is a casement opening on the University of Salamanca, the Inquisition and the intellectual

life of Spain in the second half of the XVI century. Conditions are very different from those of the first half; but Humanism continues to produce notable figures in Spain, among which that of El Brocense stands out sharply. The value of his contributions to modern philology is justly appraised, though in a summary manner.

A. F. G. Bell, *Luis de León (A Study of the Spanish Renaissance)*. Oxford, Clarendon Press, 1925.

This volume, of more extensive proportions, is conceived along similar lines to the two foregoing. The figure of Fray Luis de León appears in the broad frame of his epoch. His work is studied and classified with a first-hand knowledge of it; but it is his life that receives the most complete and detailed treatment. There are three preliminary chapters in which the attitude of Spain toward the Renaissance and the Reformation, and the organization and intellectual life of the University of Salamanca are synthetically outlined. Many polemical questions are brought in which the author settles in a manner that shows a fine comprehension of the true significance of Spain's position, even in aspects such as the religious, in which Spain showed herself hostile to those currents which are considered most modern. The book contains an abundant bibliography of works dealing with the sixteenth century, and a chronological table of the most important events in the general and literary history of the time. All this makes the book, more than a study of Fray Luis de León, an excellent introduction in the study of Spanish culture of the time of the Renaissance.

E. Allison Peers, *Spanish Mysticism. Preliminary Survey*. New York, E. P. Dutton, 1924.

The title of this book is somewhat misleading because of its 277 pages only 47 are devoted to the study of Spanish mysticism. The rest is an anthology of the mystic writers of the *Siglo de Oro* made up of selected passages, printed in the original Spanish and in English translation. The passages have been well chosen—although those passages which would be most difficult because most mystic have been omitted, a justifiable procedure in a book whose object is to present the mystics to a general public of educated persons. The translations are excellent. The introductory study is sufficient to give an idea of the principal authors and is a general definition of Spanish mysticism. It is written with sympathetic understanding and penetration. The book will prove useful to students and persons who wish to acquire a general idea of Spanish mysticism.

Julián Ribera, *La música andaluza medieval en las canciones de trovadores, troveros y Minnesinger*. Fascículo 3°. 90 canciones de los Minnesinger del códice de Jena. Madrid, 1925.

Sr. Ribera continues the work he began in his monumental study of *La música de las cantigas*, published by the Spanish Royal Academy in 1923. The distinguished Arabist outlined there his theory regarding the Arabic origin of European music and his methods for the reconstruction of the music of the *cantigas* of Alfonso el Sabio. Later, in the two earlier sections of the present work he applied this same method to French songs. His theory and his method, which shake the very foundations of the earlier conceptions prevalent in the history of music, have been widely disputed by specialists in the field. In the prologue of this volume Sr. Ribera sums up and answers the principal objections which have been made against his work.

- J. Fitzmaurice-Kelly, *Spanish Bibliography*. Oxford University Press, 1925. (Hispanic Notes and Monographs, Hispanic Society of America.)

This bibliography is, with rectifications and additions, the same as that which was published in the various editions of the author's *History of Spanish Literature*. Its utility is well known to students of Spanish literature.

F. DE ONÍS

COLUMBIA UNIVERSITY

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SPANISH STUDIES IN THE UNIVERSITY OF PORTO RICO

Professor Federico de Onís, of our editorial advisory board, spent last summer at the University of Porto Rico, where he gave two courses, *Caracteres del espíritu español a través de su literatura* and *Don Quijote de la Mancha*. There were over a thousand students enrolled in the Summer School where, besides the work in Spanish, courses in many other subjects are given, especially in Education. Besides his university courses which, from reports we have received, contributed greatly to stimulating the interest of the Porto Rican students in Spanish literature, Professor

de Onís gave a number of lectures at the University and in other cultural organizations of the island. He spoke at the opening exercises of the Summer School, at which Governor Towner presided, on *La significación de España en la historia de la civilización*; at the Ateneo puertorriqueño on *El Don Juan eterno*; at the Carnegie Library on *El españolismo de Martín Fierro*; before the Rotary Club on *El valor del español en el mundo de hoy*; at the University on *Las ilustraciones del Quijote*; and before the Spanish societies of Porto Rico on *Castilla y la unidad de España*. The press of Porto Rico devoted a considerable amount of space to Professor de Onís' work, which was enthusiastically supported by Americans, Porto Ricans and Spaniards, and which has contributed to a keener mutual comprehension between the Spanish and Anglo-Saxon cultures existing side by side in Porto Rico. Dr. Thomas E. Benner, Chancellor of the University of Porto Rico, has invited Professor de Onís to assist in the organization and development of the Department of Spanish Studies of that university by acting, from Columbia University, as its Director. Professor de Onís, duly authorized by the authorities of Columbia, has accepted this appointment. This will be another link in the collaboration that already exists between Columbia and the University of Porto Rico, as in the Faculty of Tropical Medicine, the Survey of Educational Conditions in Porto Rico conducted by Teachers College, etc.

Besides Professor de Onís, who will have immediate charge of the Department of Spanish Studies, the other officers include the following:

Honorary Directors: D. Ramón Menéndez Pidal, Director of the *Centro de estudios históricos* of Madrid, President of the *Real Academia española*, Professor in the University of Madrid; D. Tomás Navarro Tomás, Director of the Phonetic Laboratory of the *Centro*; and John L. Gerig, Executive Officer of the Department of Romance Languages and Professor of Celtic of Columbia University. The Acting Chairman of the Faculty is Antonio S. Pedreira, Assistant Professor of Spanish. Among the members of the Advisory Council of the Department are Professor John D. Fitz-Gerald of the University of Illinois; Professor E. C. Hills, of the University of California; Dr. S. P. Duggan, Director of the Institute of International Education; Mr. L. S. Rowe, Director General of the Pan-American Union; Mr. Lawrence A. Wilkins, Director of Modern Language Instruction, Department of Education, N. Y. City; Mrs. Susan Huntington Vernon, Director of the International Institute for Girls in Spain; and Mr. José Padín, in charge of the Division of Studies in Spanish America of the Instituto de las Españas. The members of the Faculty, besides Professors de Onís, Navarro, Alonso and Pedreira, are Felipe Janer y Soler, Professor Emeritus of Spanish; Concepción Meléndez, Assistant Professor of Spanish; Luis Herrera, Instructor in Spanish; Rafael W. Ramírez, Professor of the History of Porto Rico; and Pilar Barbosa, Instructor in History. Occasional Lecturers include Cayetano Coll y Toste, historian of Porto Rico; Miguel Guerra Mondragón, former Speaker of the House of Representatives, well-known author; Ramón Lavandero, critic and writer; Luis Llorens Torres, Poet Laureate of Porto Rico; Rafael Martínez Alvarez, Dean of the College of Law; Muna Lee de Muñoz Marín, author; Luis Muñoz Marín, editor of *La Democracia*; Manuel Rodríguez Serra, Former Judge of the District Court; Jacinto Texidor, Professor of Law, and others.

The courses offered in the Summer Session of 1927—and which lead to the degrees of Master of Arts and Doctor of Philosophy in the University—include: *Filología española* and *Fonética española* given by Professor Alonso; *Literatura de*

Hispano-América, by Professor Meléndez; *El teatro del siglo de oro* and *El romanticismo en España*, by Professor Pedreira; and *El misticismo en la literatura española*, by Professor Meléndez.

During the academic year of 1927-28, the following courses will be offered:

General Courses

Aspectos esenciales de la literatura española, Professor Pedreira; *Literatura de Hispano-América*, Professor Meléndez; *La novela*, Professor Meléndez; *El teatro*, Professor Pedreira; *La literatura contemporánea*, Professor Meléndez; *Fonética española*, Professor Navarro Tomás; *Historia de la lengua española*, Professor de Onís (second semester).

Specialized Courses

La épica española, Professor Navarro Tomás; *La literatura del Renacimiento*, Professor de Onís (second semester); *Don Juan*, Professor Pedreira.

Research Courses

Trabajos de investigación, Professor Navarro Tomás; *Trabajos de historia literaria*, Professor de Onís (second semester).

Further information regarding courses and requirements for degrees may be obtained by addressing the Secretary of the Dean of Administration, University of Porto Rico, Río Piedras, P. R. A regular offering of undergraduate courses in Spanish leading to the A.B. degree is also listed by the University.

As it will be of interest to readers of the ROMANIC REVIEW to know what has been done and what is planned in this important centre of Spanish studies established on American soil of Spanish tradition, we have asked Professor de Onís to tell us about his impressions, which we publish herewith.—EDITOR'S NOTE.

* * *

The University of Porto Rico is an educational experiment of exceptional interest which, notwithstanding, is only now beginning to attract attention in the United States. From its establishment in 1903, the American directors at its head have found themselves confronted by the new and extremely difficult problem of building up a university to meet the needs of a group that forms an integral part of the United States, but which speaks a different language and possesses a deep-rooted, sharply defined culture, as is the Spanish-American. There were, from the first, broad-visioned Americans and, needless to say, Porto Ricans, who insisted that Porto Rico's Spanish culture and civilization was one of her greatest assets. But in general the efforts of the university as well as of the general educational system were directed mainly toward the diffusion of the English language and North American culture. The cultivation of Spanish was not seen as a pressing need: the people of Porto Rico spoke Spanish as their native language, and their leading men, nearly all of them graduates of Spanish universities, preserved and diffused in their writings and addresses a Spanish culture of high quality. Everything in Porto Rico was Spanish, and naturally the Americans concentrated on the need of taking there all that was American. The results of American civilization in Porto Rico, the difficulties and problems that have sprung from the contact of two different languages and traditions, the good and bad results that have followed, all lend the University of Porto Rico an interest quite apart from its local insular significance. For there is a political interest of significance in this situation, as it is a living example of the confluence of the two civilizations into which the American continent is divided; and a scientific interest, for it is a test of the possible harmony

or discord between two civilizations of far-reaching importance: the Spanish and the English. There is nothing I can say about questions as difficult as these; the one falls outside the province of my work, and the other, which lies within my field, would require long and persistent study. I shall limit myself to merely pointing out their importance.

Recently, and especially during the last two years that the University has been under the direction of Dr. Thomas E. Benner, this importance has been manifest, not only to him and to the *Junta de Síndicos*, which governs the university, but to all those who have been aware of the reforms and improvements that are being carried out. Previously the university had developed a School of Education, a College of Agriculture and Mechanical Arts, the College of Liberal Arts, a School of Law and a School of Pharmacy; that is to say, the university consisted of a Normal School where the teachers of Porto Rico were trained, and of some professional schools. Now the university, recently adequately endowed by the Legislature of Porto Rico, has begun to expand, not only intensifying the work of its cultural and professional schools (to which it has added a School of Business), but developing its higher university activities by founding centers of scientific research, such as the School of Tropical Medicine, which was recently inaugurated. Dr. Benner, who has a clear and searching vision of what the University of Porto Rico should be, hopes to see it become a highly developed scientific institution which shall completely coincide with the particular needs of the island, and in which the productive and scientific efforts shall tend toward a study of the problems which the reality of Porto Rico presents. This is the case with the Spanish studies; it is natural that they should receive careful attention in a region which possesses the purest kind of a Spanish cultural tradition, and which, moreover, as I intimated above, affords the unique interest of being, since 1898, the point of intersection between the United States and Spanish-America, and therefore of its respective cultures. The University of Porto Rico should be, in Dr. Benner's conception, a laboratory for the study of these problems, where their harmonization may be effected, without the one detracting from the other, but both benefitting thereby.

This ideal lies at the bottom of the intensification and higher standard of Spanish studies in the university, which was begun in the summer of 1925, with the visit of D. Tomás Navarro Tomás, professor of the *Centro de estudios históricos* of Madrid, whose exceptional talents are familiar to all. The results of his trip surpassed all expectation, and the university and the people of Porto Rico awoke to the advantages of resuming intellectual relations with Spain through the medium of men like Navarro Tomás and institutions like the *Centro de estudios históricos*, properly considered throughout the world as the most eminent and fecund center of Spanish studies. One of the consequences of Dr. Navarro's visit was the organization, after my trip this summer, of the Department of Spanish Studies in collaboration with the *Centro de estudios históricos* and Columbia University, in the form that the University of Porto Rico will shortly announce in the catalogue it is preparing of the academic year of 1927-28.

For the coming summer the Department has secured the services of D. Amado Alonso of the *Centro de estudios históricos* as visiting professor. Dr. Alonso's studies have established his reputation as one of the most notable of the younger Spanish scholars. Dr. Navarro Tomás will return to the University of Porto Rico in September of 1927 to spend the academic year of 1927-28. During his stay there Dr. Navarro plans to make a study of the language of Porto Rico, which will be

the first Spanish-American region to be studied for the *Atlas lingüístico del español*, on which Dr. Navarro has been working for years.

Besides these visiting professors the University has its regular staff made up of specialists like D. Rafael W. Ramírez, Professor of History and author of works dealing with the folk-lore and history of Porto Rico; D. Antonio S. Pedreira, writer and critic, who is at present making a thorough study of Eugenio María de Hostos, a Porto Rican of Hispanic significance; and Srta. Concha Meléndez, the author of several volumes of poetry and criticism, among which is the study of *Amado Nervo* which has just been published by the *Instituto de las Españas*, and a volume on the *Indian Novel in Spanish-America*, now in preparation. Both Miss Meléndez and Mr. Pedreira are graduates of Columbia University.

With elements like these, and bearing in mind the intelligence, the enthusiasm and responsiveness of the Porto Rican student—which I had occasion to observe this summer—there is every reason to believe that the aims of the University will be fully realized, and that the Department will become increasingly an active nucleus for the development of young men and women for the purposes of investigation and teaching.

FEDERICO DE ONÍS

COLUMBIA UNIVERSITY

INSTITUTO DE LAS ESPAÑAS

The activities of the *Instituto de las Españas* for the present year were inaugurated by two very notable lectures: One on October 6 by Professor Fernando de los Ríos of the University of Granada, Spain, who came as the special delegate from Spain to the International Congress of Philosophy at Harvard. Upon arriving in this country he accepted the appointment as official lecturer of the *Instituto* for the present year. On October 6 he addressed the members of the *Instituto* on the *Significación religiosa del estado español en el siglo XVI*. During the month of November he spoke at several points on his way to Mexico, including Cornell University, University of Wisconsin, and the University of Texas.

On the evening of October 8 the members of the *Instituto* had the honor of hearing Dr. Coriolano Alberini, Dean of the Faculty of Philosophy and Letters of the University of Buenos Aires. Professor Alberini likewise came to this country to attend the International Congress of Philosophy, being the official delegate of Argentina.

At a meeting of the General Executive Council on October 12 the details of the plan for the launching of the Spain-America House drive were discussed and approved. Among the special guests at this meeting were Professor de los Ríos, Dean Alberini and Dean Pruneda, of the University of Mexico. Deans Alberini and Pruneda both promised the moral and financial support of their respective universities in this movement.

On the evening of December 3 Mr. Howard Brenton MacDonald, a former graduate student of Columbia University, who is rapidly becoming known for his interesting travelogues, spoke before the members of the *Instituto* and the Spanish students of University Extension on his recent trip around South America. A large audience listened to him with interest, being especially pleased by the educational value of his slides and their unusual artistic beauty.

The *Instituto* wishes to express its sincere appreciation to the Carnegie Endowment for International Peace for its recent gift of eight books for our library.

In reference to the "Sixth Trip to Spain" of last summer Professor Barlow writes: "The *Instituto de las Españas* registered approximately one fourth of the students in attendance at the Fifteenth Summer Session of the Centro de Estudios Históricos in Madrid. Thirty-eight people registered through the Section, *Studies in Spain*. Of this number twenty-eight were members of the Sixth Trip.

"The party left New York on the Mauretania and returned on the Paris. The trip in Europe covered more than five thousand kilometers, yet the traveling was done leisurely and comfortably. The many friends of the *Instituto* in Spain cooperated splendidly for the pleasure and profit of the group.

"Among the special features of the trip this year may be mentioned the excursion by motor from Biarritz into the Basque region, and the excursion, likewise by motor, from San Sebastián to Aspetia. The latter trip followed the picturesque shore of the Bay of Biscay for some distance. The return was made through the magnificent mountain scenery of this region of the Pyrenees. At Córdoba the *Sociedad de Beneficencia* entertained the party at a reception and dance in their splendid club, the mayor received us at the Town Hall, and a special exhibition was arranged for us at the Royal Studio. In Seville, too, we were received by the mayor and showered with attentions of all kinds.

"A visit to the Alhambra by moonlight was made possible through the intercession of friends of the *Instituto* in Granada. Another feature of the four-day sojourn in Granada was an excursion by burro into the mountains.

"All members of the party were especially delighted with the sail on the Albufera, made famous by Blasco Ibañez Canas y Barro. Another feature of the stay in Valencia was an excursion to Sagunto, a city without an inhabitant but full of the ghosts of its long and eventful history.

"Farewell to Spain was said in Barcelona where a trip was made to Monserrat by motor, another to Tibidabo, and a final moonlight ride on the Mediterranean in a motor boat.

"The return to Paris was interrupted by an interesting visit to Carcassonne. Two theatre parties, one to the opera, a trip to Versailles by motor, and a motor trip in Paris, brought to a close a most delightful two months.

"Twenty-one Spanish cities were visited, three French, and one English. Everywhere the party was received most cordially, and the doings of the party were followed continually and enthusiastically by the Spanish Press."

FRANK CALLCOTT,
General Editor

FRENCH LITERARY NEWS IN BRIEF

LEGION OF HONOR: Among recent awards we may note Mr. Robert de Flers of the French Academy, Literary Director of the *Figaro littéraire*, who has been made a commander of the order. MM. A. Meillet, Head of the Ecole Linguistique and Professor at the Collège de France, Bouglé, Professor in the Faculty of Letters of Paris, Paul Valéry of the French Academy, Edmond Sée, dramatist, Gustave Kahn, symbolist poet, Xavier Privas, chansonnier, are made officers. To the rank of chevalier are promoted M. Courbaud, Professor in the Faculty of Letters of Paris, the poet Hélène Picard, Léon Treich and Jean Viollis, the novelist.—OBITUARY: Pierre Decourcelle, the novelist and dramatic author, died in Paris in October at the age of seventy. Two plays made his name famous: *L'Abbé Constantin*, based

on Halévy's novel, and *Les Deux Gosses*. In October passed away Henri Mérimée. Like his father, Ernest Mérimée, who died last year, Henri Mérimée was Professor of Spanish Literature in the University of Toulouse. His death will be keenly felt, not only at the University, but in scholarly circles where he was held in profound esteem for his studies on philological and literary subjects. These two men had devoted their lives to things Spanish and Ernest Mérimée, as a matter of fact, was more at home in Madrid than in France. As for the late Professor Henri Mérimée, he had organized and administered regularly, for several years, the summer school at Burgos which was attended by many French and English students. In acknowledgment of the work done by Henri Mérimée, the Municipality had honored him with the title of *Hijo de Burgos*.—ANNIVERSARIES: In October were commemorated two epoch-making men: Talma, the great actor, and Zola. The latter is commemorated annually by a pilgrimage to Médan. J. L. Breton presided at this year's gathering, and the chief speaker was Charles-Henri Hirsch. The town of Auray in Brittany celebrated the 150th anniversary of the landing of Franklin. Ceremonies, at which were present members of the Embassy of the United States in Paris, marked the event. Six hundred years ago next April Laura and Petrarch met for the first time: Provence and also the whole of France will unite with Italy to celebrate this date. Availing themselves of this festive occasion, M. Pierre de Nolhac together with other men of letters will found a *Société des Amis de Pétrarque*.—ACADÉMIE GONCOURT: Georges Courteline, the humorous writer, was recently elected to membership of that Academy.—VERLAINE: The interest in Verlaine seems to be very vivid just now as may be gleaned from the many articles about him and the publication of *Intédit*. The last surviving member of the family, his only son, Georges, died last autumn, an obscure clerk, almost unknown. The literary world is now speculating whether or not the memoirs of Madame Verlaine will be made public. They have been kept secret so far, at the special request of the latter who, toward the end of her life, showed an inclination to forget all the bitter past. But these memoirs contain a great deal of valuable information which would throw light on *La Bonne Chanson*: Verlaine had sent every one of the poems of that collection to his betrothed. She, in turn, had related in detail the circumstances of the composition and inspiration of each of them. Through odd circumstances M. Franc Nohain became acquainted with Mme. Verlaine after her second marriage and received those memoirs together with the request that M. Nohain should preface them and then take charge of their publication. The present owner of the memoirs will alone decide whether to make public this sad story of a life-long misunderstanding or whether to respect the desire for secrecy expressed by Mme. Verlaine in the latter part of her life.—A QUARREL: The old quarrel *des Anciens et des Modernes* is not yet dead: the recent volume of M. C. Clerc, *Le Génie du paganisme*, has revived the feeling for and against Antiquity. The author studies Greek influence on some modern French writers: Moréas, Maurras, Comtesse de Noailles, etc. . . . who love and interpret Greece. His study of Maurras is even the source of a letter by the Cardinal Archbishop of Bordeaux denouncing Maurras in spite of the fact that he is a royalist and rests on the Catholic Church for his political creed.—THEATRICAL NEWS: Whereas the stages of Paris used to present but rarely the *Revue* entertainment, the autumn has witnessed a sort of revival of that form of dramatic art: one of those revues entitled *Une revue, 1830-1930* is causing some unusual interest owing to the joint authorship of Henri Duvernois and Maurice Barrès with music by Reynaldo Hahn. *Aren't We All* performed in

New York by Cyril Maude is to be produced in Paris by the British Dramatic Society. There is a scheme afoot for performing the Gilbert and Sullivan operas.—**MEDIEVAL REMINISCENCES:** Under the influence of the catholic writer Henri Ghéon, a number of amateur theatrical companies have been founded in Belgium and Paris with the purpose of presenting his own plays. The *Compagnons de Notre-Dame*, a Parisian group, interpreted in the autumn the *Vie profonde de Saint-François* (in which Jacques Copeau took the part of St. Francis of Assisi), a play produced at the same time in Brussels by a similar organization, *Les Compagnons de Saint Lambert*. These groups solemnly promise to render only Christian plays of an edifying character. Beside the two societies mentioned above there is a third one, *Le Théâtre populaire chrétien* whose tongue is Flemish and which travels through Flanders. The attempt of these societies to revive religious dramatic art is well worth while: that form of entertainment had taken on the insipid character of Convent and Sunday School entertainment and was held in somewhat deserved scorn in France. The revival brought about by Ghéon's plays means an elevation of religious dramatic art of a popular character.—**A NEW RESIDENCE:** Under the name of Villa Ozanam-Gibbons was opened recently near Paris an establishment for intellectuals seeking an atmosphere of quiet and study. It is also open to Foreign and French students and scholars. Apply to M. Alain de Lamartinié, 22 rue de la Clef, Paris.—**CITÉ UNIVERSITAIRE:** French Universities, unlike their American sisters, do not offer their students living facilities. Students have always been compelled to depend on the neighborhood for their meals and lodging. Real hardships have been experienced of late years through the soaring prices of rents and restaurants. The late Deutsch de la Meurthe conceived a plan for furthering the moral and material welfare of the students and with the advice of M. Appell, then Rector of the University of Paris, the scheme took definite shape. A law, passed in June, 1921, enabled the Government to purchase out of the gift of ten million francs by Deutsch de la Meurthe a site of 70 acres close to the Parc Montsouris and the dismantled fortifications. The same law authorized a free gift of this land to the University of Paris for the erection of residential buildings as well as the creation of sporting grounds and gardens. A unique feature of the Cité is that it offers gratuitously to all nations wishing to build dormitories free concession of land. The buildings presented by Deutsch de la Meurthe were already in use during the past year: they house 336 students, of whom 59 are women. Among foreign buildings planned, two were opened last autumn: the Belgian and Canadian Houses. Argentine Republic is constructing a hall. There are negotiations for a Mexican and a Cuban building, and Spain has opened a subscription to which 100,000 pesetas have been given already. Options have been granted to the United States, Italy, Portugal and Switzerland for plots of land. Beside the national dormitories, the Cité will own social buildings open to all students: restaurant, library, assembly hall and hospital. The Cité expects some time to have 3,500 inhabitants. Plans are under consideration to enlarge the Cité so as to meet the needs of the entire student population.—**HISTOIRE GÉNÉRALE DES PEUPLES:** A study of the United States from the standpoint of history, politics and world position, etc. . . . appeared in the last fascicules of that publication.—**A NEW PERIODICAL:** Literary periodicals are so numerous that it is wellnigh impossible to keep track of their production: in order to help remedy this difficulty a publisher has conceived the plan of a new magazine, which will survey the literary movement of periodical publications and will index their contents. The review will appear under the title *La Pensée française*

contemporaine.—PROVINCIAL NEWS: ARDENNES: *The Société des écrivains ardennais* is responsible for the publication of an *Hommage de l'Ardenne à Rimbaud et Verlaine*.—REGIONALISTIC LITERATURE: Travelers are frequently desirous to secure novels, poetry, history, etc. . . . related to the particular part of France they wish to visit and find themselves confronted with the difficulty of securing the books. Some men of letters, feeling that need, have suggested that the higher class booksellers of France organize themselves and establish catalogues of the works dealing with their particular city or province. It has been suggested that this catalogue be placed in the book shop for free reference, that the most important books be placed on display and that an emblem with a title (*Livres du pays* or *Livres de la région*) should help the visitor to locate such book stations.—INTERNATIONAL NEWS: AUSTRIA: The third congress of the federation of the *Unions intellectuelles*, founded by Prince Charles de Rohan, took place at Vienna in the latter part of October. Scientists, writers and politicians took part in it. A feature of the Congress was the reception of the German group. The most important discussion was that of the role of intellectuals in European organization, for which the French speaker was Paul Valéry.—BELGIUM: There appeared recently an illustrated history of Belgian literature in the French language by H. Liebrecht and G. Rency. This work covers the period of Belgian production from the fourteenth century to the present day.—GERMANY: The Pen Clubs recently assembled in Berlin showed great interest in French letters: Paul Valéry, the French representative, was honoured with several receptions.—GREECE: A literary colony of Greek journalists, admirers of French thought, have settled in Paris. Their purpose is to establish cultural relations between the lettered classes of the two countries. A striking feature of this departure is that the financial burden involved by the upkeep of this literary staff is borne by the Greek press itself.—UNITED STATES: The author of *An American Tragedy*, Theodore Dreiser, is the honoured guest of Parisian literary circles where his presence has aroused much interest.—The University of Delaware, with the assistance of the University of Paris, organized a few years ago a foreign study section which has been going on for five years now. A selected group of students, proficient in French, is taken to France to the Summer School of Nancy and thence to the Sorbonne. Today the students are drawn from eighteen different Universities. Efforts are made to interest foreign universities in the movement. Under this scheme students take their Junior year in Paris and live in cultured French families, one at a time, so that scholarly as well as personal aspects of their lives are cared for.

PAULE VAILLANT

COLUMBIA UNIVERSITY

FRENCH BOOK NOTES

Brantôme, *Recueil des dames galantes*. Introduction, commentaire et glossaire de Roger Gaucheron.

A restitution of the original work of Brantôme containing the first version of the *Dames galantes* and the lives of the most striking of the *Dames illustres*. We are thus given Brantôme's text in its original aspect, that is, without the digressions that were inserted gradually in the subsequent editions. Students will find the running commentary most helpful: not only does it refer to the various readings in other editions, but it presents historical and literary information generally based on authoritative quotations. The notes and the glossary appended to them enable

the reader to enjoy Brantôme's text without constantly interrupting his reading in order to look for collateral information in many volumes. Twenty-two woodcuts from the sixteenth century are another feature of this work. Compact, well-printed, and with scholarly notes, this edition will be a valuable tool for the scholar.

C. Baudelaire, *Les fleurs du mal*.

A handy and beautiful edition. The text follows the edition of 1861, to which are appended outlines of various prefaces and useful notes on Baudelaire's inspiration and art. Twenty reproductions of sketches from the poet's own pen afford precious documents on the artistic atmosphere of the time. In an introduction of thirty pages, Paul Valéry, after explaining the reaction of the poet to Romanticism and Classicism, defines the influence exercised on him by Edgar Allan Poe. He then assigns him a place in the development of French poetry, concluding that his greatest title to glory is to have made possible the poetical orientation of Verlaine, Mallarmé and Rimbaud.

Antony Puyrenier, *Le poète dans la cité*.

A collection of poems containing the thoughts and emotions of a true poet whose sympathetic soul is open to human life in all its forms. War, revolution, love, ethics are here treated by a thinker whose Muse is in turn manly, generous, melancholy, pathetic, sensual. With terseness and richness of meaning in every line these pieces express fittingly the meditation of a philosopher and a lover of antiquity. Their form is varied, but generally austere and of classical beauty. Antony Puyrenier is also the author of *Poèmes citoyens* and *L'Inutile sagesse*.

Panaït Istrati, *Domnita de Snagov* and *Codine*.

Istrati's name is on all lips in France. This extraordinary Rumanian, who ranks among the best French writers, has conquered indisputable literary glory and has won universal sympathy. His books are an evocation of his life, and a more adventurous life one could scarcely imagine: a wanderer since the age of twelve, irresistibly attracted towards new lands, he roams across the Near East and the countries along the eastern Mediterranean, picking up any occupation and adapting himself to any task for mere sustenance, but fervently pursuing a calling—to observe with the deepest sympathy many different men. In 1921 we find him at Nice; critical circumstances put him in touch with Romain Rolland who marvels at his talent as a narrator and encourages him to write. From that time on his life is one of intense literary production: he gives us those striking stories grouped under the general title *Les Récits d'Adrien Zografi*, all written in French, a language he had learned by himself through the study of the French classics, seven years earlier! First of all, in 1924: *Kyra Kyralina* and *Oncle Anghel*, a presentation of original characters all sketched in their environment with genuine sympathy. In 1925 he gives his amazing *Présentation des Haidoucs* (popular redressers of wrong): a book of love, of pity for the oppressed, of ardent patriotism, a protest against the cruelty of foreign rule, rendered in a clear, imperative and colorful style. This year in July: *Domnita de Snagov*, a vivid account of the birth of modern Rumania. Istrati wrote this book under the weight of the cruel disappointment he had when in 1925 he revisited Rumania and, on his return, met with the ungenerous attitude of a section of the French public: he expressed his grief and his revolt in a *Préface* which caused the book to be prohibited in Rumania. The latest book of Istrati, *Codine*, came out in November. It is the story of Adrien Zografi's youth, and perhaps

the most moving tale of the series. Istrati's life today is more than ever a struggle; the many years of misery and deprivation have gravely impaired his health; he is courageously fighting disease in a Swiss sanatorium and works on his next book *Mikhaïl* in which will be related the adolescence of Adrien Zografi. Istrati ranks among the most noted foreigners who honored the French language in choosing it to express their love of humanity and their spirit of independence.

Julien Green, *Mont-Cinère*.

One of the books that have been most commented upon this year and all the more interesting for us because its author, born in Paris of American parents, educated in a French lycée and at the University of Virginia, whence he returned to France, is a bi-linguist and knows equally well the American and the French soul. The topic of this novel is the hatred of a young woman for an avaricious mother. French critics have unanimously hailed this new talent and praised its power of psychological observation and realistic description.

Francis Carco, *Le Roman de François Villon*.

Despite the scantiness of the information about Villon's life, or perhaps, because of this very scarcity of documentation, novelists have been strongly attracted by this topic, where they are free to use their imagination: they make a novel and not a biography. We all have in mind McCarthy's play, and Villon is now a popular character in America. Francis Carco has been lured in his turn by the roguish character of the poet, and searching beyond the lines of Villon's poems, has penned a most vivid and pathetic interpretation of a life so full of fancy and reason, of sensuality and devotion.

Louis Chaffurin, *Un Homme seul*.

A painter loses his wife whilst on a visit to Corsica. He cannot resign himself to leave the country where he experienced supreme happiness. His whole life centers on the remembrance of Juliette: his thoughts, his emotions turn to her, his wanderings are pilgrimages, his art itself becomes a cult rendered to her, but the inexorable truth crushes his effort to escape. Brought back to the torturing realization of absence, he takes his own life. Accurate and picturesque descriptions of Corsica and faithful rendering of Corsican customs add to the literary and philosophical merits of this novel the value of an artistic and poetical document.

Charles Dornier, *Virgile, les Bucoliques et les Géorgiques, traduction littérale en vers*.

Apart from the great usefulness of a work which offers to those French people, ignorant of Latin, poems of the most admired poet of antiquity, this translation will interest deeply the student of Romance languages, for the author succeeded in proving that French poetry can reproduce the syntactical rhythm of Latin verse, an achievement which results often in the simultaneous reproduction of the prosodic rhythm. The true physiognomy of the Latin hexameter thus appears through the French verse.

Louis Pichard, *La Légende des trois compagnons*.

We have already mentioned in these notes the literary and artistic effort of the *Artisan du Livre* to provide French readers with learned and beautiful adaptations or translations from antiquity or the Middle Ages. After *Les Vers d'or*, *Isis et Osiris*, *Saint Brandan* and *Raoul de Cambrai*, the *Artisan du Livre* now publishes the admirable translation of a Latin chronicle of the 13th century by a scholar

reputed for his studies on Tibullus (crowned by the Académie des Inscriptions) and a delicate artist, Father L. Pichard, professor at the Catholic University of Paris. His introduction, besides, is in itself a masterpiece.

F. Funck-Brentano, *Marie-Antoinette et l'énigme du collier*.

The scandalous developments of this famous case captivated the attention of the public not only in France,—where after so many years popular tradition keeps the story alive,—but all over Europe. In fact, it was an event of the deepest political importance: Goethe called it the preface to the French Revolution. It spelled the end of royal prestige. Mr. Funck-Brentano, putting his literary talent at the service of his erudition, wove into a fascinating and at times deeply moving narrative the data yielded by the best sources. The characters of Marie Antoinette, the duc de Rohan, Cagliostro, the comtesse de La Motte, move against a background of history, faithfully rendered. Eighteen beautiful engravings form a notable feature of this new and precious addition to the remarkable *Historia* series.

Maurice Neeser, *Du protestantisme au catholicisme, du catholicisme au protestantisme*.

A psychological study of confessional conversions of interest to the student of French thought, for among the cases of conversion analyzed in this survey are those of Devéria and of Adolphe Retté. Throughout the book the influence of French philosophers is faithfully brought out. This work discusses a timely problem and reveals the present interest of the French public in such events as the recent Roman-Anglican meeting, the conversion of prominent writers and the religious Renaissance among the élite of the French youth.

Sainte-Beuve, *Les grands écrivains français. Etudes des Lundis et des Portraits classées selon un ordre nouveau, annotées par Maurice Allem*.

Who has not resented the arrangement of Sainte-Beuve's studies in the chronological order of their publication? The reader who seeks information on a particular author or work is put to the inconvenience of hunting it in articles scattered in several volumes. How helpful would be a new edition of Sainte-Beuve's works where all the articles dealing with one particular topic would be collected together. This patient and useful work has been undertaken by Mr. Maurice Allem. Four volumes have come out. I, *Poètes du XVI^e siècle: Ronsard, Du Bellay, Louise Labé, Du Bartas, Desportes*. II, *Prosateurs du XVI^e siècle: Marguerite de Navarre, Rabelais, Montluc, Amyot, Pasquier, Montaigne, Charron, D'Aubigné*. III, *Poètes du XIX^e siècle: Lamartine, Vigny*. IV, (*suite*): *Hugo, Musset, Gauthier*. Of course it is not Mr. Allem's intention to rearrange in this manner all the essays written by Sainte-Beuve, which fill some 40 volumes: the work of reclassification will be restricted to the most salient writers, and this alone will fill at least 20 volumes. The chief obstacle to the rearrangement of Sainte-Beuve's text, according to this new principle, is that not unfrequently in an article on a given topic Sainte-Beuve indulges in digressions on other topics. Mr. Allem did not neglect such valuable texts: this incidental material is added in the form of notes to the corresponding main article. It should be noted that the material collected in this edition comprises not only the *Portraits*, the *Lundis* and the *Causeries*, but also the *Chroniques parisiennes* and the *Cahiers*. When the collection is complete it will form a connected history of French literature from the Middle Ages to the Parnassian and Realistic era. It will form a most valuable compendium for the student of French literature.

Camille Latreille, *Les dernières années de Lamartine*.

Justice had not been done to the life of Lamartine after the political events of 1848 and the poet's retreat to the Mâconnais. This gap has been filled by the scholarly work of M. Latreille, who established this fragment of Lamartine's biography (1852-1869) on the unpublished correspondence kept in the archives of Saint Point. After sketching Lamartine's political life and describing his late literary activity as a popular writer and a historian, the author dwells on his last poems and writes a masterly chapter on his philosophical and religious ideas and his return to orthodoxy. The Marcellin Guérin prize rewarded the author for this outstanding contribution to Lamartine studies.

Edouard Maynial, *Précis de littérature française moderne et contemporaine*.

This little book outlines in 260 pp. the development of French literature between 1715 and 1925. Its scope corresponds exactly to the second semester of the survey courses of French literature in American colleges. A useful feature is the typographical scheme: sketches of movements are printed in smaller type but the essentials are given in bolder characters—thus avoiding the danger for the student of scattering equally his attention on points of different importance. Systematic, concise and selective, this book will be most useful.

RENÉ VAILLANT

BARNARD COLLEGE

FRENCH BOOK LISTS

(April-September)

I. Poetry

AMADE (Jean), *Chants rustiques et Oraisons* (5 fr.); BEYAERT (Louis), *L'Heure de la Flandre* (250 fr.); CLARYS (Laurent), *Poèmes des temps nouveaux* (5 fr.); CODET, *Poèmes et Chansons* (10 fr. 50.); COLLEYE (Raymond), *Nerveusement* (12 fr.); DESPAX (Émile), *La Maison des glycines* (12 fr.); FIGUIÈRE (Eugène), *Des Poèmes sous la lampe* (5 fr.); FLORIAN-PARMENTIER, *La Lumière de l'aveugle ou Le Miracle de la vie intérieure, précédé d'un Essai de codification du vers libre* (6 fr. 60.); FOVILLE (Jean de), *Les Cyprès* (9 fr.); GAIGNIÈRE (Jeanne), *Nous deux* (5 fr.); GÉRARD (Rosemonde), *L'Arc-en-ciel* (9 fr.); HUBERMONT (P.), *Synthèse poétique d'un rêve* (12 fr.); JONQUIÈRE (Claude), *Au souffle du Pampero ou la Vie en Argentine* (4 fr.); JOUSSAIN (André), *Le Faust moderne* (7 fr. 50.); LEBRAU (Jean), *La Rumeur des pins* (12 fr.); MAGRE (Maurice), *Le Livre des Lotus entr'ouverts* (12 fr.); MERENS-MELMER (Madeleine), *Sous le signe de la musique* (10 fr.); ORMOY (Marcel), *Le Cœur lourd, suivi de Sept Élégies* (5 fr.); ROUSSEAU-DELIGNY (Germaine), *Les Chants de la Syrinx* (7 fr. 50.); SALMON (André), *Créances*.

II. Novels and Short Stories

ADAM (Paul), *Le Trust* (12 fr.); ANDRÉ-CUEL (Georges), *La Jonque immobile* (10 fr.); ANET (Claude), *Quand la terre trembla* (3 fr. 50.); ARNAC (Marcel), *Saint-Lettres* (10 fr.); BARRANX (Serge), *La Montée de Jean Girou* (10 fr. 50.); BATILLIAT (Marcel), *Survivre* (9 fr.); BAUMANN (Émile), *Le Signe sur les mains* (12 fr.); BEAUNIER (André), *Le Cruel Amour* (10 fr.); BÉRAUD (Henri), *Le Bois du templier pendu* (10 fr.); BERNANOS (Georges), *Sous le soleil de Satan* (10 fr.); BESHER (G.-G.), *L'Apôtre du Congo* (10 fr. 50.); BOUTET (Frédéric), *L'Amour en été* (10 fr.); BRINGER (Rodolphe), *Un joli jeune homme* (10 fr.); BUSTROS (Eveline), *La Main d'Allah*

(9 fr. 60.); CAPRILÈS (G.), *Pensées au pied de la montagne*; CENDRARS (Blaise), *Moravagine* (9 fr.); CHABANNES (Jacques), *Bob, homme de "Six-jours"* (9 fr.); CHAFFURIN (Louis), *Un homme seul* (9 fr.); CHAMPLY (Henry), *Le Goût du sang* (8 fr. 25.); CHENU (Charles-Maurice), *Le Tendre Écart* (10 fr.); CHÉRAU (Gaston), *Le Vent du destin* (10 fr.); CORDAY (Michel), *En Tricogne* (10 fr.); COULOMB (Jeanne de), *L'Ombre des heures* (13 fr. 65.); DAHL (André), *Mon curé chez Vautel* (9 fr.); DAUDET (Léon), *La Flamme et L'Ombre* (9 fr.); DES VIGNES-ROUGES (Jean), *Rouen l'orgueilleuse* (9 fr.); DIETERLEN (Jacques), *Le Roman de la cathédrale* (12 fr.); DUBECH (Lucien), *La Grève des forgerons* (10 fr.); DUCHÈNE (Ferdinand), *Kamir* (9 fr.); DURAND (Luc), *Elodie ou le passage de Vénus* (7 fr. 50.); DUVERNOIS (H.), *Edgar* (8 fr. 50.); FAIVRE (Louis), *Toum* (10 fr.); FINOT (Louis-Jean), *Petit-Bout, prince des Jockeys* (10 fr.); FRAPIÉ (Léon), *Les Amis de Juliette* (9 fr.); FRONDAIE (Pierre), *L'Eau du Nil* (10 fr.); GAST (René), *La Fugue de M. Delan* (9 fr.); GEIGER (André), *Rastapolis* (10 fr.); GÉNIAUX (Charles), *A l'ombre du clocher* (10 fr. 50.); GIRAUDOUX (Jean), *Elpenor* (10 fr.); GRASSET (P.), *Un homme voudrait vivre* (10 fr.); GUERLIN, *Grand'mère Guillaume* (10 fr. 50.); GUYON-CESBRON (Jean), *Le Feu intérieur* (10 fr.); HAMP (Pierre), *Une nouvelle fortune* (12 fr.); HELLENS (Franz), *Le Naïf* (10 fr.); ISTRATI (Panaït), *Domnitsa de Snagov* (10 fr.); ISTRATI (Panaït), *Kir Nicolas* (90 fr.); JALOUX (Edmond), *L'Ami des jeunes filles* (9 fr.); JALOUX (Edmond), *La Fin d'un beau jour* (3 fr.); JOUGLET (René), *Le Bal des Ardents* (10 fr.); LABRUYÈRE (René), *Les Passagères* (9 fr.); LADOUÉ (Pierre), *Vincent Tharoiseau* (9 fr.); LADURELLE (Paul), *Femelle* (9 fr.); LA FOUCHARDIÈRE (Georges de), *A la recherche d'un Dieu* (9 fr.); LA ROQUE (André), *L'Aveugle* (9 fr.); LEGEY (Doctoresse), *Contes et Légendes populaires du Maroc* (25 fr.); LE MAIRE (Eveline), *La Maison d'émeraude* (12 fr.); LEROUX (Gaston), *Le Coup d'État de Chéri-Bibi* (9 fr.); LORRAIN (Jean), *Maison pour dames* (10 fr.); LUNEL (Armand), *Occasions* (9 fr.); MACHARD (Alfred), *L'Homme qui porte la mort* (10 fr.); MAURIAC (François), *L'Enfant chargé de chaînes* (10 fr.); MAURIENNE (Jean), *Fleur fanée* (9 fr.); MAX (Paul), *Don Benito, assassin* (9 fr.); MICHEL (Jean-Simon), *La Tache noire* (10 fr.); MIOMANDRE (Francis de), *Le Veau d'or et la Vache enragée* (10 fr.); MIOMANDRE (Francis de), *Le Radjah de Maz Lipatam* (10 fr.); MIOMANDRE (Francis de), *L'Amour de Mlle Duverrier* (9 fr.); MONTHERLANT (Henry de), *Les Bestiaires* (10 fr.); MORAND (Paul), *Rien que la terre* (10 fr.); PARN (Francisque), *La Nymphé en danger* (10 fr. 50.); POULAILLE (Henry), *Enfantement de la paix* (10 fr.); POURRAT (Henri), *Le Mauvais Garçon* (10 fr. 50.); PRIOLLET (Marcel), *Les Veuves blanches* (256 fr.); RAMEAU (Jean), *Le Roman du bonheur* (9 fr.); RAMEL-CALS (Jeanne), *Amour en province* (10 fr.); RAMOND (Édouard), *Marius et Cie* (8 fr. 25.); RAMUZ, *La Grande Peur dans la montagne* (10 fr.); RIGAUD (André), *L'Étrange Voyage de Teddy Hubbarth* (9 fr.); ROMIER (Lucien), *L'Homme blessé* (10 fr.); ROUFF (Marcel), *Sur le quai Wilson* (10 fr.); ROUJON (Jacques), *Un Homme si riche* (12 fr.); RUBI (Abel), *Âmes étrangères* (8 fr. 50.); SABATIER (Pierre), *Le Chemin de Cythère* (10 fr.); SAMUEL (Pierre), *Mon Rabbín chez les riches* (10 fr.); SPITZ (J.), *La Croisière indécise* (9 fr.); TAILLEFER (Max), *L'Homme qui a changé de corps et de visage* (7 fr. 95.); TREICH (Léon), *Histoires pour la plage* (5 fr.); T'SERSTEVEN (A.), *Béni Ier, roi de Paris* (9 fr.); VALMY-BAYSSE (J.), *Les Comptoirs de Vénus* (10 fr.); VAUTEL (Clément), *Je suis un affreux bourgeois* (9 fr.); VERFEUIL (Raoul), *L'Apostolat* (8 fr. 50.); VILDRAC (Charles), *Récits* (21 fr.); VIOLLIS (Andrée), *La Vraie Madame de La Fayette* (9 fr.); VIOLLIS (Jean), *L'Oiseau bleu s'est endormi* (9 fr.).

III. Drama

ACHARD (Marcel), *Je ne vous aime pas* (10 fr. 50.); AGHION (Max), *Le Théâtre à Paris au 18^e siècle* (110 fr.); BACHELET, *Pour dire et pour jouer la comédie* (10 fr.); BARRIÈRE-FLAVY (Georges), *L'Agonie des aigles* (10 fr.); BOURDET (Édouard), *La Prisonnière* (8 fr. 25.); CHANTEL (Lucien), *Le Silence* (9 fr.); LENÉRU (Marie), *Les Affranchis* (18 fr.); ROLLAND (Romain), *Le Théâtre du peuple* (9 fr.); ROMILLY (Édouard), *Théâtre d'amour et d'ésotérisme* (8 fr.); WOLFF (Pierre) et DUVERNOIS (H.), *Dibengo* (9 fr.).

IV. Miscellaneous

BOUVY (Eugène), *A travers cinq siècles de littérature italienne* (10 fr.); CAMBON (Jules), *Le Diplomate* (6 fr.); CARCO (Francis), *Le Roman de François Villon* (15 fr.); CAT (Victor), *L'Inflation, ses profiteurs, ses victimes* (4 fr. 50.); CHAMPION (P.), *Le Canonat pour Jean Lemaire de Belges à Lyon* (12 fr.); COLAS (René), *Le Style gothique en France dans l'architecture et la décoration des édifices* (145 fr.); DAUZAT (Albert), *Les Noms de lieux. Origine et Évolution. Villes et Villages. Pays, Cours d'eau. Montagnes. Lieux-dits* (7 fr. 50.); DEPRAS (Alphonse), *Le Français de tous les jours* (25 fr. 50.); DONNAY (Maurice), *Autour du Chat Noir* (12 fr.); DUBECH (Lucien) et D'ESPEZEL (Pierre), *Histoire de Paris* (30 fr.); DUPORTAL (J.), *La Gravure en France au 18^e siècle. La Gravure de portraits et de paysages* (190 fr.); ESCHOLIER (Raymond), *Victor Hugo artiste* (225 fr.); FLUTRE (F.), *Le Romantisme* (3 fr.); GEORGES-MICHEL (Michel), *En jardinant avec Bergson* (10 fr.); GIRARD (Georges), *La Vie de Lazare Hoche* (10 fr. 50.); GOUHIER, *La Philosophie de Malebranche et son expérience religieuse* (32 fr.); GOUHIER (Henri), *La Vocation de Malebranche* (15 fr.); GUY (Henri), *Histoire de la poésie française au 16^e siècle* (45 fr.); GUY (Henri), *Essai sur le trouvère Adam de la Halle* (60 fr.); LACAZE-DUTHIERS (Gérard de), *Guy de Maupassant* (5 fr. 50.); LA GORCE (Pierre de), *La Restauration* (15 fr.); LALOU (René), *Défense de l'homme* (13 fr. 50.); LANSAC (Maurice), *Les Conceptions méthodologiques et sociales de Charles Fourier. Leur influence* (12 fr.); LASTEVRIE (R. de), *L'Architecture religieuse en France à l'époque gothique* (15 fr.); LIEBRECHT (Henri) et RENCY (Georges), *Histoire illustrée de la littérature belge de langue française (des origines à 1925)* (15 fr.); LOLIÉE (Frédéric), *La Vie d'une Impératrice (Eugénie de Montijo)* (20 fr.); LUGAN (A.), *L'Esprit public aux États-Unis après la guerre* (10 fr.); LUGAN (A.), *Horizons d'âmes* (9 fr.); MAIRE (Gilbert), *Henri Bergson* (5 fr. 25.); MULLER (Maurice), *Essai sur la philosophie de Jean d'Alembert* (20 fr.); OLMER (Pierre), *Le Mobilier français d'aujourd'hui* (15 fr.); RÉAU (Louis), *L'Art français aux États-Unis* (50 fr.); RÉAU (Louis), *Histoire de la peinture française* (180 fr.); RENAUDET (Augustin), *Érasme, sa pensée religieuse et son action d'après sa correspondance* (10 fr.); ROUX (M^{de} de), *Louis XVII et la Légende des faux Dauphins* (5 fr.); SCHNEIDER (René), *L'Art français au 18^e siècle* (27 fr.); SOULA (Camille), *La Poésie et la Pensée de Stéphane Mallarmé* (12 fr.); SUARÈS (André), *Musique et Poésie* (20 fr.); TREICH (L.), *Histoires littéraires* (5 fr.); TRIBOUILLOIS et ROUSSET, *Apprenons la grammaire seul et sans peine pour parler et pour écrire correctement* (6 fr.); VAN DEN BROCK D'OBRENAN, *Introduction à la vie nationale* (10 fr.); VERMEIL (Edmond), *Les Origines de la guerre et la Politique extérieure de l'Allemagne au début du 20^e siècle* (20 fr.); VIÉNOT (John), *Histoire de la Réforme française, des origines à l'Édit de Nantes* (50 fr.); VULLIAUD (Paul), *Joseph de Maistre franc-maçon* (18 fr.).

RENÉ VAILLANT

BARNARD COLLEGE

ITALIAN LITERARY NEWS IN BRIEF

We are glad to notice that Giuliano Mambelli has recently published (through Leo Olschki, Florence, 1926) a much needed and extensive bibliography of Dante translations. The work covers some ninety pages and contains much useful data. The first translation of Dante, we learn, was done in French by the Abate Balthazar Grangier in 1596, while *De Monarchia* was first given a foreign version through a German translation by G. B. Heroldt in 1559. It is interesting to note also into how many languages the works of Dante have been rendered—a version existing even in Volapük.

The seventh centenary of Saint Francis has been the cause for the publication of a veritable flood of works on the "poverello" of Assisi. One of the latest commemorative editions of the *Fioretti* has been issued by Hoepli (Milano, 1926). It is an elegant and artistic book and the text follows the 1920 version of A. Padovan. A list of a dozen or more books that have appeared in the year dealing with Saint Francis may be found by consulting the ITALIAN BOOK LIST.

A. F. Formigini, of Rome, has undertaken the worthy task of publishing in the very near future an Italian *Who's Who*. The thirty-five lire that the book will cost will be more than willingly paid by scholars and students of contemporary Italian economic, political, social, and cultural activities who have too long felt the need for such a valuable reference work.

Pirandello's popularity as an author has now reached the geographic boundaries of Czecho-Slovakia where V. Jirina has made a Czecho-Slovakian translation of his novels. Here in New York two of his plays have been recently produced, one entitled *Naked*, translated by Arthur Livingston, and the other an English version of *L'Uomo, La Bestia e La Virtù* with the unusual title of *Say It with Flowers*.

Two books of interest to English readers have made their appearance in Italy. One is the *Autobiografia* of Benjamin Franklin, by Guido Fornelli (*Biblioteca Sansoniana Straniera*), and the other is a work by Piero Rebora, entitled *L'Italia nel Dramma Inglese* (Modernissima, Milano). In the latter the author lists some eight hundred plays, at least a third of which he claims have characteristics traceable to Italian influence.

Readers interested in the various phases of Fascismo would do well to read Professor Dino Bigongiari's excellent translation of the *Political Doctrine of Fascism* by Alfredo Rocco, Minister of Justice in the Government of Italy. In it Professor Bigongiari gives an up-to-date, scholarly bibliography on Fascismo and its many aspects. The pamphlet has been published by the Carnegie Endowment for International Peace and copies may be secured by addressing the Italian Digest and News Service, 253 Broadway, New York.

Dr. Giuseppe Previtali, the leading sponsor of a new review to be called *The Italian Digest*, which proposes to present a number of serious and disinterested studies on different phases of contemporary life in Italy, informs us that the inaugural number will contain a study of the recent educational reforms, by Mr. Howard Marraro of the Rockefeller Foundation.

The Italian House at Columbia University is now nearing completion and already comments have been made in the press to the effect that the building, which

is being constructed along architectural lines reminiscent of the Italian Renaissance, is one of the most beautiful edifices in New York. The National Executive Committee of the Italian House Fund is at present busy planning a thousand-dollar-per-table dinner to be held shortly at the Commodore Hotel for the purpose of raising sufficient money to defray the balance of the cost of construction and to amply endow the Casa Italiana, through which the Institute of Italian Culture is to function. Already some seventy-five tables at a thousand dollars a piece have been subscribed, and the committee hopes to sell many more by April when the banquet will be held.

Dr. Charles V. Paterno, through whose generosity it is hoped to equip the Italian House with one of the finest and most up-to-date libraries on contemporary Italy, has had a list of some fifteen thousand volumes prepared by Professors Dino Bigongiari and Arthur Livingston, and Dr. Oreste Rinetti. Dr. Paterno is planning to sail within a few weeks for Italy where he will personally take over the task of purchasing, binding, and shipping the volumes to America.

P. M. RICCIO

COLUMBIA UNIVERSITY

ITALIAN BOOKS RECEIVED

ALFIERI (VITTORIO), *Mirra*, interpretata da Attilio Momigliano, Vallecchi, Firenze, 1923; ALIGHIERI (DANTE), *La Divina Commedia*, commentata da Carlo Steiner, G. B. Paravia, Torino, 1921; ANILE (ANTONIO), *Vigilie di scienza e di vita*, Bari, Laterza, 1911; ARIOSTO (LODOVICO), *Orlando Furioso*, a cura di Ferruccio Martini, G. B. Paravia, Torino; BACCELI (ALFREDO), *La Bellezza di Raffaello e le lettere del cinquecento*, Torino, Unione Tipografica; BACCELLI (ALFREDO), *Mio Padre*, Roma, M. Carra & C. di L. Bellini; BACCELLI (ALFREDO), *Nell'Ombra dei vinti, romanzo*, S. T. E. N., Torino, 1907; BACCELLI (ALFREDO), *Prose e poesie scelte*, Sonzogno, Milano; BARETTI (GIUSEPPE), *Prose*, annotate da Luigi Piccioni, G. B. Paravia, Torino; BARONE (ENRICO), *La storia militare della nostra guerra fino a Caporetto*, Bari-Laterza, 1919; BERTACCHI, *Conversazioni geografiche*, Picc. Bibliot. di Scienze Moderne, Torino, 1925; BERTACCHI (GIOVANNI), *Voci dal mondo. Antologia della lingua italiana per le scuole medie inferiori*, G. B. Paravia, Torino; BIANCHI (LEONARDO), *Conferenze*, S. di Mattei & C., Catania, 1923; A. COSTA, *Di una possibile futura religione*, Picc. Bibliot. di Fili. Bocca, Torino, 1924; COSTA (G.), *Religione e politica nell'Impero Romano*, Picc. Bibliot. di Scienze Mod., Torino, 1923; CROCE (BENEDETTO), *Cultura e vita morale. Intermezzi polemici*, 2a edizione, Bari-Laterza, 1926; CROCE (BENEDETTO), *Elementi di politica*, Bari-Laterza, 1925; CROCE (BENEDETTO), *La Poesia di Dante*, Bari-Laterza, 1921; DE LOLLIS (C.), *A. Manzoni, e gli storici liberali francesi della restaurazione*, Bari-Laterza, 1926; DELORENZO (GIUSEPPE), *India e Buddismo antico*, quarta edizione, Bari-Laterza, 1920; DERUGGIERO (E.), *Lo stato e le opere pubbliche in Roma antica*, Bocca, Torino, 1925; DESANCTIS (FRANCESCO), *Lettere a Virginia*, edite da B. Croce, Bari-Laterza, 1917; EINAUDI (LUIGI), *Prediche*, Bari-Laterza, 1920; FERRI (ENRICO), *Criminal Sociology*, Boston, Little, Brown & Co., 1917; GENTILE (GIOVANNI), *I problemi della Scolastica e il pensiero italiano*, Bari-Laterza, 1923; GENTILE (GIOVANNI), *La Riforma dell'educazione, discorsi ai maestri di Trieste*, Bari-Laterza, 1920; GIOBERTI (VINCENTO), *Pagine scelte, edite ed inedite*, prefazione e note di Pier Angelo Menzio, G. B. Paravia, Torino; GIULIANO (B.), *L'Esperienza politica dell'Italia*, Vallecchi, Firenze, 1924; LEOPARDI (GIACOMO), *I Canti*, introduzione e note di

Valentino Piccoli, G. B. Paravia, Torino, 1924; LEOPARDI (GIACOMO), *Opere morali e altre prose*, introduzione e note di Valentino Piccoli, G. B. Paravia, Torino; LOVERA (ROMEO), *Langue et littérature françaises*, G. B. Paravia, Torino; MANZONI (ALESSANDRO), *I Promessi Sposi*, con prefazione di Adolfo Faggi, G. B. Paravia, Torino; MATERI (PASQUALE), *La Vita e il destino*, Picc. Bibliot. di Scienze Mod., Bocca, Torino, 1926; PELLICO (SILVIO), *Le Mie Prigioni* con prefazione di Alessandro Luzio, G. B. Paravia, Torino; S. FRANCESCO D'ASSISI, *I Fioretti*, a cura di A. Della Torre, G. B. Paravia, Torino; STELLA (ANTONIO), *Some Aspects of Italian Immigration to the U. S.*, G. P. Putnam Sons, N. Y., 1924; TASSO (TORQUATO), *Gerusalemme Liberata*, prefazione di Guido Mazzoni, note di Arnaldo Della Torre, G. B. Paravia, Torino; VASARI (GEORGIO), *Le Vite de' più eccellenti pittori, scultori ed architetti*, ridotte e annotate a cura di Giulio Urbini, G. B. Paravia, Torino.

ITALIAN BOOK LIST

Among other recent publications in Italy we note the following:

I. Art

BENDINELLI (GOFFREDO), *Compendio di storia dell'arte italiana*; CAVALLUCCI (DUPRÉ), *Il manuale di storia dell'arte italiana*; CHIAPPELLI (ALESSANDRO), *L'Arte del Rinascimento*; D'ANCONA (P.) AND WITTGENS (F.), *Antologia della moderna critica d'arte* (L. 22); FORNACIARI (G.), *Arte e vita mistica nella Firenze di Dante* (L. 9); GIOLLI (R.), *Daniele Ranzoni* (L. 40); GORI (G.), *La scenografia, la tradizione e la rivoluzione contemp.* (L. 30); LUZZATTO (G. L.), *Brunelleschi* (L. 12); PETTORELLI (ARTURO), *Guido Mazzoni da Modena, plastificatore*; TARCHIANI (N.), *Florence* (L. 25); VITALETTI (GUIDO), *Vita di Michelangelo*.

II. History

BARBIERA (R.), *Silvio Pellico* (L. 10); BENCIVENNI (I.), *Storia d'Italia dalle origini fino ai giorni nostri*; BERTOTTI (E.), *La nostra spedizione in Albania* (L. 14); VON BEZOLD (F.), *Stato e società nell'era della Riforma* (L. 16); FERRARIO (C. A.), *Italia e Ungheria* (L. 20); GIBBON (E.), *Storia della decadenza e caduta dell'Impero Romano* (L. 45); GOBETTI (P.), *Risorgimento senza eroi* (L. 18); LANDOGNA (FRANCESCO), *Mazzini*; LANDOGNA (FRANCESCO), *Saggio sul Cattolicesimo liberale in Italia nel secolo XIX* (L. 8); LUCCA (G.), *Storia della chiesa* (L. 25); LUZIO (ALESSANDRO), *Nuove ricerche mazziniane*; MARUCCHI (ORAZIO), *Le vicende edilizie di Roma a traverso i secoli* (L. 15); MONTI (ANTONIO), *Giuseppe Ferrari e la politica interna della Destra* (L. 15); MONTI (G. M.), *Due grandi riformatori del settecento*: A. GENOVESE, *G. M. Galanti* (L. 20); OTTOKAR (N.), *Il comune di Firenze alla fine del dugento*; PONTI (ERMANNO), *Roma: visioni storiche di un secolo fa* (L. 16).

III. Literary Criticism

ALFIERI (V.), *Bruto Secondo* (L. 2.50); ANDREOLI (A.), *Antologia storica della critica letter. ital.* (L. 18); ANTONNA TRAVERSI (CAMILLO), *Raccolta di studi su Ugo Foscolo*; BARBIERA (R.), *Ideali e caratteri dell'ottocento* (L. 16); BELLÌ (ADRIANO), *Pensiero ed opere letterarie di Wolfgang Goethe*; BELLEZZA (PAOLO), *Irradiazioni e riverberi dell'anima ital.* (L. 20); BOIARDO (M. M.), *L'Orlando innamorato* (L. 10); CANEVARI (E.) AND PREZZOLINI (G.), *Marte. Antologia militare. II. Scrittori tedeschi e francesi* (L. 24); CROCE (B.), *Ariosto. Nuova edizione* (L. 7.50); CUZZER (OTTO), *Dostoievsky*; D'AZEGLIO (M.), *Ettore Fieramosca o la disfida di Barletta* (L. 9.50);

DELOLLIS (CESARE), *Manzonì e gli storici liberali francesi della Restaurazione* (L. 13.50); DESANTIS (F.), *Teoria e storia della letteratura* (L. 36); FERRI (A.), *Creature manzoniane* (L. 10); FLORA (FRANCESCO), *D'Annunzio* (L. 10); FOSCOLO (U.), *Poesie. Odi e sonetti* (L. 9); FOSCOLO (UGO), *Poesie. Prima ediz. compiuta con note a cura di A. Donati* (L. 9); FRANELLICH (CARLO), *Caratteri e vicende, Goethe e Schopenhauer*; GALILEI (G.), *Le prose scelte*; GIOBERTI (V.), *Pagine scelte del "Primalto" e del "Rinascimento"* (L. 9); GOLDONI (C.), *Commedie*, Vols. I, II and III (each L. 8.50); GROSSI (T.), *Marco Visconti* (L. 8.50); GUERRI (D.), *Il commento del Boccaccio a Dante*; GIUBBINI (GEORGIO), *Arte e antitesi dannunziane* (L. 5); GUICCIARDINI (F.), *Ricordi politici e civili* (L. 2); LIUZZI (F.), *Arturo Rimbaud* (L. 5); MACHIAVELLI (V.), *Scritti politici scelti* (L. 12); MANNUCCI (F. L.), *La lirica di Gabriello Chiabrera. Storia e carattere*; MANZONI (ALESSANDRO), *Gli scritti linguistici a cura di Federico Barbieri* (L. 15); MAURO (ALFREDO), *Francesco del Toppo e il suo "Esopo"*; MESTICA (G.), *San Francesco, Dante, e Giotto* (L. 10); METASTASIO (P.), *Olimpiade* (L. 5); MONTI (GENARO MARIA), *Studi letterari*; MORANDO (F. ERNESTO), *Anton Giulio Barrili e i suoi tempi*; OTTONELLO (M.), *Dante esposto al popolo e alla gioventù* (L. 8.50); PARINI (G.), *Il Giorno* (L. 10.50); PULCI (L.), *Il Morgante Maggiore* (L. 30); RHO (E.), *Lorenzo il Magnifico* (L. 13.50); SCARPINI (M.), *Il sistema religioso politico di Dante nella "Divina Commedia"* (L. 10); STELLA (MARIA), *I nostri romanzi* (L. 10); TRABALZA (C.), ALLODOLI (E.), TROMPEO (P. P.), *Esempi di analisi letteraria*; TUROLLA (E.), *Giovanni Pascoli* (L. 5); TUROLLA (ENRICO), *La tragedia del mondo nella poesia civile di G. Pascoli* (L. 26); *La Cronaca di Frà Salimbene (1221-1287)* (L. 15).

IV. Novels and Short Stories

CHAUCER (G.), *Le novelle di Canterbury* (L. 10); DELEDDA (G.), *Il sigillo d'amore* (L. 10); DINI (D.), *Lo stormo del diavolo: romanzo* (L. 10); FABRIS (G.), *Jacopo Lauro (Il Rifugio)* (L. 18.50).

V. Philosophy

CHINEA (E.), *Cultura e metodo* (L. 10); CORSANO (A.), *Storia del problema della scienza* (L. 9); EVOLA (J.), *L'uomo come potenza* (L. 18); GALLUPPI (P.), *Le lettere filosofiche e lezioni di logica e metafisica* (L. 9.80); GATTI (P.), *Una visione teleologica del mondo* (L. 8); GENTILE (G.), *Frammenti di storia della filosofia* (L. 11); GIOCCETTI (EMILIO), *La filosofia di Giovanni Gentile* (L. 15); PICCOLI (VALENTINO), *Storia della filosofia italiana* (L. 19); PLATONE, *Il convito* (L. 3); STUART MILL (J.), *La servitù delle donne* (L. 3); VICO (G. B.), *Volume commemorativo del 20. centenario della pubblicazione della "Scienza nuova"* (L. 12); ZUCCANTE (GIUSEPPE), *Aristotele e la morale* (L. 12).

VI. Poetry

D'ANNUNZIO (G.), *Le città del silenzio* (L. 2.50); FONTE (C.), *Ai primordi: liriche* (L. 5); GARIBALDI (I. A.), *I canti del rapsodo* (L. 10); MOLteni (G. A.), *Le odi della Quarta Italia* (L. 1); MONTI (GENNARO MARIA), *Le Villanelle alla napoletana e l'antica lirica dialettale a Napoli*; ORIANI (A.), *Monotonie. Versi* (L. 7); SANNAZARO (IACOPO), *L'Arcadia*; TEMPIO (DOMENICO), *Poesie siciliane* (L. 25); VERNIERI (N.), *Racconti francescani* (L. 3.50).

VII. Drama

ALAJMO (MARIA), *Pirandello e il "suo modo"*; ANTONA-TRAVERSI (CAMILLO), *Brachetta verde. Fiaba in cinque atti e dodici quadri*; ANTONA-TRAVERSI (C.), *Eleonora*

Duse. *La vita, sua gloria, suo martirio* (L. 30); ARMO (G.), *Trasteverina: commedia breve* (L. 2); BERRINI (NINO), *L'avvocato Goldoni, commedia storica in tre atti*; BERRINI (N.), *Tutta la vita in 15 giorni: commedia* (L. 10); CALCARA (A.), *Il serafico amore; mistero francescano* (L. 15); CONIGLIANI (M.), *Il dramma di un poeta, G. Leopardi* (L. 8); CROCE (B.), *I teatri di Napoli dal Rinascimento alla fine del sec. decimottavo* (L. 25); DE STEFANI (ALESSANDRO), *Il calzolaio di Messina*; GALLEANI (A.), *Sogno, realtà, veglia* (L. 3); LANOCITE (A.), *Attrici e attori in pigiama* (L. 12); LAPINI CECCHERINI (G.), *Tutta la vita* (L. 6); LUDOVICI (CESARE VICO), *La donna di nessuno*; PAOLIERI (F.), *La mistica fiamma (Santa Caterina da Siena)* (L. 10); PENNISI (A.), *La verace istoria del Poverello Francesco. Sacra rappresentazione* (L. 8); PIRANDELLO (L.), *L'Imbecille, Lumie di Sicilia, Cece, La patente* (L. 10); REBORA (PIERO), *L'Italia nel dramma inglese*; ROSSATO (A.) AND GIAN CAPO, *NINA, non far la stupida* (L. 10); SIMONI (R.), *Critiche teatrali* (L. 16); ZORZI (G.), *Le due metà* (L. 12).

VIII. Miscellaneous

BELTRAMI (L.), *Giacomo Boni, con una scelta di lettere e un saggio bibliog.*; BOSSI (L.), *Vita di San Francesco* (L. 6); CASANOVA (G.), *Storia della mia vita*, Vols. XXII and XXIII (each L. 12.50); CERRI (G.), *Chi è S. Francesco d'Assisi?* (L. 2); CRIPPA (A.), *San Francesco d'Assisi* (L. 10); CULTRERA (S.), *Vita di San Francesco* (L. 140); D'AMATO (A. S.), *Francesco d'Assisi e un suo recente biografo danese*; DE PAZZI (G.), *La crisi d'oggi* (L. 9); DE PINEDO (F.), *Un volo di 55,000 chilometri* (L. 60); FALDELLA (F.), *Appunti di economia politica* (L. 10); FARINACCI (R.), *Un periodo aureo del partito nazionale fascista* (L. 20); FORCELLA (G.), *D'Annunzio, 1863-1884 (Guide Bibliografiche)* (L. 15); FORNELLI (GUIDO), *B. Franklin, autobiografia*; LABRIOLA (A.), *Capitalismo: disegno storico* (L. 19); MAGNI (V.), *La vita di S. Francesco raccontata dai suoi familiari* (L. 7.50); MARIOTTI (P.), *Pensieri scelti dai più grandi scrittori antichi e moderni d'ogni nazione* (L. 12); MAROTTI (G.) AND PAGNI (F.), *Giacomo Puccini intimo*; ORANO (PAOLO), *Lode al mio tempo* (L. 22); ORTOLANI (C.), *La madre del Santo d'Assisi* (L. 15); PADOVAN (A.), *Il libro de buon umore* (L. 10); PANZINI (ALFREDO), *Dizionario moderno. Quinta ed. aggiornata ed aumentata* (L. 60); PELLEGRINI (CARLO), *Mme de Staël, opere scelte*; PICCO (FRANCESCO), *Molière: le preziose ridicole, versione col testo a fronte*; PUCCINI (A.), *San Francesco d'Assisi* (L. 150); PUCCINI (M.), *Vincenzo Blasco-Ibáñez* (L. 2); PUCHETTI (A. C.), *Il fascismo scientifico* (L. 11); SALVATORELLI (L.), *Vita di San Francesco d'Assisi* (L. 13.50); SORBELLI (A.), *Inventari dei manoscritti delle biblioteche d'Italia, vol. XXXIV* (L. 80); TURATI (A.), *Ragioni ideali di vita fascista* (L. 10); VALERIO (E.), *La nuova legge sul diritto d'autore* (L. 20); VALLI (L.), *Il diritto dei popoli alla terra* (L. 6); *Gli adornatori del libro in Italia, vol. V* (L. 1.75).

P. M. RICCIO

COLUMBIA UNIVERSITY

FACULTY NOTES

COLGATE UNIVERSITY, HAMILTON, N. Y. Prof. Robert C. Ward has been granted a leave of absence for the year, and is studying at the Universidad Central of Madrid, Spain. Mr. Lee E. Butterfield, a graduate of Hillsdale College, Michigan, and last year an instructor in Western Military Academy, Alton, Illinois, has been appointed Instructor in French and Spanish. Mr. Orrin G. Judd, Jr., Colgate, 1926,

is an exchange student in France, teaching English in the École Normale d'Instituteurs at Amiens. Mr. Pablo L. Sosa, a student of the Polytechnic School of San Germán, Porto Rico, has entered the Junior class at Colgate University, and is conducting a conversation class in Spanish upon the same basis as the laboratory work in the sciences, namely, five hours a week of class work for two hours of college credit.

DENISON UNIVERSITY, GRANVILLE, O. Prof. J. Horace Nunemaker, formerly Associate Professor of Modern Languages at Denison University, has accepted an appointment to teach Spanish at the University of Wisconsin. Mr. S. E. Moncada, Instructor in Spanish at Rice Institute, 1925-1926, has been appointed Assistant Professor of Modern Languages at this institution. Miss Kathryn McMillen, a teacher of French at the Moraine Park School, Dayton, O., and at the West High School, Cleveland, O., has been added to the staff of instructors of Modern Languages at Denison University.

KNOX COLLEGE, GALESBURG, ILL. Dr. Harry Kurz, in collaboration with Mr. Samuel Wofsy of the University of Wisconsin, has just published a Spanish text entitled *Comedias y Juegos* (Century Co.). Miss G. Calbick of the University of Minnesota, who has been appointed Instructor in Romance Languages, is going abroad to study in Spain during the coming summer. Miss F. Willard is to conduct a party abroad for the Stratford Tourist Company.

LELAND STANFORD UNIVERSITY, PALO ALTO, CAL. Dr. Tomás Navarro Tomás, Director of the Laboratory of Experimental Phonetics of the Centro de Estudios Históricos, Madrid, will lecture at this University during the Summer Session of 1927. He will give two courses, one in Spanish Phonetics, and one in Spanish Lyric Poetry. Prof. Navarro is one of the editors of the *Revista de filología española*, and has written extensively on the Spanish language, Spanish literature and phonetics. After the Summer Session at Leland Stanford University, Prof. Navarro goes to the University of Porto Rico for the academic year 1927-1928.

MARQUETTE UNIVERSITY, MILWAUKEE, WIS. Dr. Alois R. Nykl, formerly Assistant Professor of Romance Languages at Northwestern University, has been appointed Professor of Spanish. Professor Nykl spent the last academic year in Mexico studying the influence of the native languages on the Spanish of the country. Associate Professor Joseph M. Carrière, who resumed his duties at Marquette University at the beginning of this year, spent last year as Austin Scholar in Romance Languages at Harvard University.

TRINITY COLLEGE, HARTFORD, CONN. Professor Stanley L. Galpin returned in September from a year's sabbatical leave in Italy and France, five months of which were spent in study at the Sorbonne. Prof. L. H. Naylor was also in Europe during the summer, travelling in France, Belgium and Germany.

UNIVERSITY OF ARIZONA, TUCSON, ARIZONA. Professor F. O. Reed has been appointed Regional Committeeman for Arizona, of the Modern Foreign Language Study. Miss Helen S. Nicholson is spending her sabbatical leave in study in Spain. Miss Frances Eberling has recently been promoted from Teaching Fellow to Instructor, and Mr. Geo. R. Nichols from Instructor to Assistant Professor.

UNIVERSITY OF ILLINOIS, URBANA, ILL. Professor Charles Cestre of the University of Paris has been Visiting Professor in the Romance Department during the first semester of the academic year. Dr. A. R. Seymour has resigned his post in the Department to accept a professorship in the Florida State College for Women

at Tallahassee, Florida. Among the new assistants appointed this year is Miss Carmen G. Espinosa, sister of Professor Aurelio Espinosa of Stanford University.

STATE UNIVERSITY OF IOWA, IOWA CITY. Professor Stephen H. Bush, head of the Department of Romance Languages, has been granted a year's leave of absence which he is spending in study at the Sorbonne. Prof. R. E. House will teach in the coming Summer Session of the University of Southern California. Associate Professor C. E. Cousins has returned to his duties after a year's leave of absence spent in travelling and studying in Europe. Dr. A. J. Dickman has been promoted from Associate to Assistant Professor in Romance Languages.

UNIVERSITY OF MAINE, ORONO, MAINE. Mr. Julio Berzunza who has been working for the doctor's degree at the University of Illinois, and more recently teaching Spanish at Murphy College, North Carolina, is now Instructor in Spanish at this University.

THE UNIVERSITY OF OKLAHOMA, NORMAN, OKLAHOMA. Prof. Stephen Scatori, Assistant Professor of Romance Languages, resumed his work in September, after a year at the University of Toulouse, where he was granted the degree of Docteur de l'Université, his thesis being a study of the religious ideas of Pérez Galdós. Beginning with the month of January, the University of Oklahoma will issue a book-review quarterly, to be called the *Books Abroad*, which will deal entirely with foreign language publications. The periodical will be distributed free to college and university libraries, and to the larger public libraries of the country. The editorial staff is as follows: Managing Editor, Prof. R. T. House; Associate Editors, Dr. Stephen Scatori and Dr. Josiah H. Combs. These men are all members of the Modern Language staff of the University of Oklahoma. Advisory editors are: Prof. A. Marinoni, University of Arkansas; Prof. Arthur L. Owen, University of Kansas; Prof. H. C. Thurnau, University of Kansas; Prof. Carlos C. Castillo, University of Chicago; Mr. Kenneth C. Kaufman, Oklahoma City Central High School.

BAKER UNIVERSITY, BALDWIN, KANS. Prof. Maximilian Rudwin, formerly Assistant Professor of Modern Languages at the University of Pittsburg, has been appointed Professor of French and head of the Department of Modern Languages at Baker University. Prof. Rudwin, who holds the degree of Doctor of Philosophy from Ohio State University in Germanic Languages and from Columbia University in Romance Languages, has just received the degree of Docteur de l'Université de Montpellier with the highest honors. The subject of his thesis is *Satan et le Satanisme dans l'œuvre de Victor Hugo*, and with this thesis was published a pamphlet entitled *Bibliographie de Victor Hugo*.

UNIVERSITY OF TORONTO, TORONTO, CANADA. Prof. E. Goggio has been granted a leave of absence for the second semester of the present academic year and sailed for Italy in January. Prof. F. C. Green, who was chairman of the French Department at the University of Rochester last year, has been appointed Professor of French.

VASSAR COLLEGE, POUGHKEEPSIE, N. Y. Prof. Mathilde Monnier and Prof. Marie Tastevin are in Europe on leave of absence for the academic year. Mlle Marthe Bossavy and Mlle Suzanne Groult, both of whom are Agrégées des Lettres, are spending the year at Vassar as Visiting Assistant Professors. Mlle. Marie Le Lavandier has been promoted to Assistant Professor.

UNIVERSITY OF WISCONSIN, MADISON, WIS. The following members of the Romance Department are now away on leave of absence: Prof. Joaquín Ortega (Spanish), who is spending his time in Spain, as will Prof. Albert E. Lyon (Spanish). Prof. Robert B. Michell (French) will be in France during this current year, Prof. William F. Giese (French) in Switzerland, and Mlle M. Treille (French) in Paris. There are a number of new members on the staff of the Department: in French, two Instructors, Mr. C. T. Caddock, of Wabash College, and Mr. H. H. Cook, of Emory University, and three Assistants; Miss Helen J. Malsin, of the University of Wisconsin; Miss Françoise Blein, of the University of Chattanooga; and Miss Sophie A. Bachofen, of Lawrence College. In Spanish there is an Instructor, Mr. James H. Nunemaker of Denison University; a Fellow in charge of Casa Cervantes, Miss Melissa A. Ciley of Davidson College; and two Assistants, Miss Maria Louisa Jenschke of Tusculum College and Miss Kathrin M. Tufts of the University of Wisconsin. In Italian, an Assistant, Miss Augusta C. Boschini of Columbia University. The following members of the staff have left the University to accept positions elsewhere: Mr. B. R. Jordan has accepted a position as Associate Professor at the University of Tennessee; Mr. Enrique Blanco has gone to the University of Ohio as Assistant Professor; Miss C. Tilden to Lynchburg College as head of the Department; and Mr. S. W. Rockwood to Michigan State College as Instructor. The French House and the Casa Cervantes are having a very successful year. Approximately ninety persons take their meals weekly at the French House, and about one hundred and eight at the Casa Cervantes. Prof. J. L. Russo conducts an Italian table at the Casa Cervantes three days a week, which draws an additional thirty people to the Casa now in the second year of its existence.

WASHINGTON UNIVERSITY, ST. LOUIS, MO. There have been two new members added to the staff of the Romance Department this fall: Miss Dorothy B. Wilkinson, Instructor in French, and Mr. Paul C. King, Instructor in Spanish and Italian.

A. LeDuc

BARNARD COLLEGE

BOOKS AND PAMPHLETS RECEIVED

I. General, including Basque, English, etc.

- H. G. Doyle, *Doctors' Degrees in Modern Foreign Languages, 1925-26*. (Repr. fr. *Mod. Lang. Journal*, XI, Oct. 1926, pp. 38-40.)
Language, Journal of the Linguistic Society of America, II, 3, Sept. 1926, pp. 153-205.
Transactions and Proceedings of the American Philological Association, edited by J. W. Hewitt, Middletown, Conn., 1926, vol. LVI, 1925, 267 + cxv pp., plates.
 A. R. Nykl, *The Quinary-Vigesimal System of Counting in Europe, Asia, and America*. (Repr. fr. *Language*, II, 1926, pp. 166-173.)
 H. Schuchardt, *Primitiae Linguae Vasconum. Einführung ins Baskische*, Halle, Niemeyer, 1923, viii + 33 pp.
 M. P. Tilley, *Elizabethan Proverb Lore in Lyly's 'Euphues' and in Pettie's 'Petite Pallace' with Parallels from Shakespeare*, N. Y., Macmillan Co., 1926, x + 461 pp., \$3.50.
 A. H. Krappe, *Ueber die Quelle des Erotokritos*. (Repr. from *Byzant. Zeitschrift*, XXV, pp. 313-321.)
 A. H. Krappe, *The Valkyries*. (Repr. from the *Mod. Lang. Review*, XXI, 1926, pp. 55-73.)

- A. H. Krappe, *Two Medieval Derivatives of Boethius' 'De Consolatione Philosophiae.'* (Repr. fr. *Lewensche Bijdragen*, XVII, 1926, 6 pp.)
- G. Peano, *Interlingua*, Cavoretto-Torino, Academia pro Interlingua, 1925, 16 pp.
- F. B. Luquiens, *Jeremiad of a Modern Language Teacher.* (Repr. fr. *The Yale Review*, Oct. 1926, 9 pp.)
- E. Goggio, *Modern Languages and International Relations.* (Repr. fr. *The School*, XV, 1926, pp. 215-218.)

II. French Linguistics, Old French, Provençal

- E. Gamillscheg, *Etymologisches Wörterbuch der französischen Sprache*, Heidelberg, Winter, 1926, Lfg. 3 (Bogen 9-12), pp. 129-192.
- Karl Voretzsch, *Einführung in das Studium der altfranzösischen Literatur. Im Anschluss an die Einführung in das Studium der altfranzösischen Sprache*, Halle, Niemeyer, 1925, xix + 552 pp. (Sammlung Kurzer Lehrbücher der Romanischen Sprachen und Literaturen, II.)
- E. Champion, *Le Sire de Beaumanoir. Lettres inédites de Gaston Paris et de Henri Bordier*, Paris, 1926, 17 pp.
- J. R. Reinhard, *The Literary Background of the Chantefable.* (Repr. fr. *Speculum*, I, 1926, pp. 157-169.)
- Louis Cons, *L'Auteur de la Farce de Pathelin.* In Elliott Monographs, ed. by Edward C. Armstrong, Princeton, N. J., 1926, no. 17, x + 179 pp.
- Adolf Wuttke, *Die Beziehungen des Felißrige zu den Troubadours*, Halle, Niemeyer, 1923, xii + 99 pp. (Romantische Arbeiten), 2 M.

III. French Literature (17th and 18th centuries)

- N. Serban, *Les Comédies de Corneille*, Jassy (Rumania), Lutetia, 1923, viii + 248 pp.
- Charles Sorel, *Histoire comique de Francion*, réimprimée sur . . . l'édition originale (1623) . . . par Émile Roy, II, Paris, Hachette, 1926, 239 pp., 25 fr. (Soc. des textes franç. mod.)
- D. Mornet, *La Pensée française au XVIIIe siècle*, Paris, 1926, 218 pp. (Collection Armand Colin, no. 81.)
- I. O. Wade, *The "Philosophe" in the French Drama of the Eighteenth Century*, Princeton, N. J., Princeton Univ. Press, 1926, xi + 143 pp. In Elliott Monographs, edited by E. C. Armstrong, no. 18.
- C. H. Ibershoff, *Roy's Portrait of Moncrif.* (Repr. fr. *Philological Quarterly*, V, 1926, pp. 273-283.)
- M. B. Garrett, *The Controversy over the Composition of the States General, Nov. 6-28, 1788.* (Repr. from *Howard College Bull.*, Birmingham, Ala., 1926, vol. 84, 38 pp.)

IV. French Literature, etc. (19th century)

- V. Klemperer, *Geschichte der französischen Literatur*, V. Band: *Die französische Literatur von Napoleon bis zur Gegenwart.* I. Teil: *Die Romantik behandelt die Literatur des napoleonischen Kaiserreichs und die französische Romantik in ihrer von der deutschen Romantik deutlich unterschiedenen Eigenart*, Leipzig, Teubner, 1925, 288 pp., II. teil: *Der Positivismus schildert die Reaktion gegen die romantische Bewegung*, 1926, 247 pp. Each vol., paper covers 10 M., bound 12 M.
- Annales de l'Université de Paris*, Paris, A la Sorbonne, I, no. 3, Juillet, 1926, pp. 241-352.

- Harriet D. MacPherson, *Glimpses of the Lives and Works of Certain French Bibliographers*. Part III. (Repr. fr. *Bull. of Bibliography*, Boston, 1926, XII, pp. 191-193.)
- Chateaubriand, *Les Aventures du dernier Abencerage*, éditées par Paul Hazard et Marie-Jeanne Durry, Paris, Champion, 1926, xxxix + 110 + 13 pp.
- Le Conservateur littéraire, 1819-1821*. Ed. critique publiée par Jules Marsan, t. I, 2e partie, Paris, Hachette, 1926, 231 pp. (Soc. des Textes franç. mod.)
- Maximilien Rudwin, *Satan et le Satanisme dans l'Œuvre de Victor Hugo*, Paris, "Les Belles Lettres," 1926, xiv + 150 pp.
- Maximilien Rudwin, *Bibliographie de Victor Hugo*, Paris, "Les Belles Lettres," 1926, viii + 44 pp. (Doctoral theses of the Univ. of Montpellier.)
- Cargill Sprietsma, *Louis Bertrand (1807-1841), dit Aloysius Bertrand. Étude biographique d'après des documents inédits*, Paris, Champion, 1926, xli + 262 pp.
- Louis Bertrand, *Œuvres poétiques. La Volupté et pièces diverses publiées d'après les manuscrits avec une préface, une introduction, et des notes*, Paris, Champion, 1926, xvi + 136 pp. (These two works are theses presented by Mr. Sprietsma for the Doctorat ès Lettres of the University of Paris.)
- F. L. Schoell, *Ladislav Reymont, 1868-1925*. (Repr. from *Univ. of Calif. Chronicle*, 1926, pp. 263-267.)
- N. Serban, *Pierre Loti, sa vie et son œuvre*. Préface de M. Louis Barthou, Paris, Les Presses françaises, 1924, xxi + 372 pp.
- Henry Bérenger, *Paroles d'Amérique*, Paris, Champion, 1926, 134 pp. (Les Amis d'Édouard, no. 106.)
- F. G. Hoffherr, *The French View of an Understanding between France and Germany*. (Repr. from *The Annals of the American Academy of Political and Social Science*, CXXVI, 1926, 4 pp.)

V. Portuguese

- Biblos, Boletim da Biblioteca da Faculdade de Letras da Universidade de Coimbra*, II, 1926, nos. 6-9 (Junho-Setembro), pp. 317-428; 429-548.
- E. Belfort de Magalhães, *A Educação popular no Brasil. Ligeiras considerações*, Bahia, Liv. e Typ. do commercio, 1926, xxx + 104 pp.

VI. Rumanian

- A. Scriban, *Gramatica limbii românești*, Jassy, Institutu de Arte Grafice, 1925, 204 pp.
- Situation et organisation économique de la Roumanie en 1926*, Bucharest, 1926, 169 pp. + 6 plates.
- I. Borcea, I. *Observations sur la faune des lacs Razelm*; II. *Quelques remarques sur les adacnides . . . des lacs Razelm*. (Extrait des *Annales scientifiques de l'Univ. de Jassy*, 1926, XIII, fasc. 3-4, pp. 424-473.)
- I. Borcea, *Notes sur les huîtres, moules et crabes du littoral roumain de la Mer Noire*. (Extrait des *Annales scientifiques de l'Univ. de Jassy*, 1926, XIV, fasc. 1-2, pp. 111-147.)

VARIA

A portrait of the late Henry Alfred Todd, Editor of the ROMANIC REVIEW, was presented by Mrs. Todd to the French Institute in the United States at its annual meeting held in the Hotel Ritz-Carlton, New York, on Saturday, November 6, 1926. The address of presentation was delivered by J. L. Gerig.

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Professor Charles Diehl, of the University of Paris, Membre de l'Institut, is at present lecturing at Harvard University on history and the history of art.

Professor Bernard Faÿ, of the University of Clermont-Ferrand, was recently awarded the Jusserand medal for having published the best work of the year on the intellectual relations between France and the United States. Professor Faÿ, who is now Visiting Professor of History at Columbia University, was one of the group of six prominent French scholars who lectured in the Summer Session of Columbia University in 1923. He is also remembered for the very stimulating article he contributed last year to the *ROMANIC REVIEW* on *Les Maîtres de la littérature française contemporaine* (XVII, pp. 99-115).

By courtesy of the Argentine Government, the George Washington University Library has recently received a representative collection of some 160 well-bound volumes of Argentine literature, history, science and sociology. There is no doubt that this collection will be of great value to all scholars interested in Spanish America.

The Italian magazine *Columbus*, edited at New York by V. Campora, devoted almost its entire November (1926) issue to the Italian House now under construction at Columbia University.

Capt. E. J. Orsenigo, the well-known interior decorator of New York, has donated to the Italian House six beautiful paintings of proposed interior scenes of the House. These paintings have been on exhibition in the Avery Library of Columbia University and in various parts of New York City. As Chairman of the Committee on Interior Decoration, Capt. Orsenigo is also donating his skilled services to the Italian House.

Columbia University, through its Department of Romance Languages, is planning to commemorate the inauguration of the Italian House, to be held on Columbus Day, October 12, 1927, with the publication of a book which shall contain a historical account of the events that have led up to the consummation of this achievement and photographs of those persons who in some manner have notably contributed to the success of the undertaking. Grande Ufficiale Vincenzo Laviosa has very generously put his artistic talent at the disposal of the Department, and has prepared four original albums of photographs, one for His Majesty, the King of Italy, one for His Excellency, Premier Mussolini, one for Columbia University, and one for the Honorable Fedele, Minister of Public Instruction of Italy. The album will also be printed in book form.

The Institute of Rumanian Culture issued in January, 1927, the first number of its Bulletin. It contains the following cablegram received from Ion Petrovici, Minister of Public Education of Rumania:

"The Ministry of Public Education, taking notice of your initiative for the organization of an Institute of Rumanian Culture, begs to inform you of the great satisfaction caused to the Rumanian intellectuals by your action and greets with pleasure this serious beginning of closer bonds between our countries."

H. E. George Cretziano, Minister of Rumania at Washington, and Honorary President of the Institute, was a guest at lunch at the Men's Faculty Club of Columbia University, on December 23, 1926.

The doctoral dissertation on *Women in the Life of Honoré de Balzac* (N. Y., 1921, xxxiv + 320 pp.) presented at Columbia University by Juanita H. Floyd has recently been translated into French by Princess Catherine Radziwill (Paris, Plon, 1926,

xviii + 314 pp.). The translation contains also an *Appendix* consisting of seventeen inedited letters of Mme. Hanska to her brother Count Adam Rzewuski. This is the second Columbia dissertation to be translated into French in recent years, the first having been that of Caroline Ruutz-Rees on *Charles de Sainte-Marthe (1512-1555)* (N. Y., 1910, xvi + 664 pp.) which was translated by Marcel Bonnet in 1919 (Paris, Champion, xxv + 387 pp.) with a preface by Abel Lefranc. This dissertation was awarded the Prix Langlois by the Académie Française.

According to reports from the American University Union in Paris, about five thousand American students are at present enrolled in the universities as well as the art and technical schools of France.

The Columbia University Library recently purchased from M. Edmond Lefèvre de Marseilles, a leading authority in Provençal bibliography, his life-work consisting of thirty-four manuscript volumes containing a comprehensive bibliography of Provençal language and literature from the earliest times to the present day. In 1925, the Library purchased from the same scholar a collection of three hundred volumes and brochures of modern Provençal literature, all of them with autograph dedications. This unique collection will not only be of great value to scholars, but will no doubt serve to stimulate greater interest in the study of Provençal in America.

M. Jacques Copeau, French dramatist and author, gave at Columbia University on Tuesday, January 11, a reading from the *Tartuffe* of Molière, under the auspices of the Institut des Etudes Françaises. M. Copeau was also the guest of the Maison Française of Columbia University on Friday, December 3, 1926. M. Darius Milhaud, the composer, was a guest of the Maison Française on Friday, December 10, 1926. Among recent lectures given under the auspices of the Department of Romance Languages and the Institut des Etudes Françaises were "Anatole France" by Edouard Champion on Friday, January 14, and "La Poésie et l'Art de l'Arménie" by Archag Tchobanian, the well-known Armenian scholar of Paris, on Tuesday, January 18.

De Vlaamsche Gids, a Belgian periodical directed by Louis Franck, former Minister of Colonies, Dr. M. Sabbe, Director of the Plantin Museum and other scholars, devoted the major portion of its issue of June, 1926, to a discussion of the work, both scholarly and creative, of Dr. G. L. Van Roosbroeck. The leading article of the issue entitled *Het Geval G. L. van Roosbroeck* is by André de Ridder, the well-known critic and editor of the art review *Selection*.

Mr. Frank D. Pavey, President of the Fédération de l'Alliance Française aux États-Unis et au Canada, and Mr. Paul Duran, President of the Alliance Française de New York, announce that the Fifth Congress of French Language and Literature will be held at Columbia University, New York, on April 20 and 21, 1927. All persons interested in the extension of a knowledge of the French language, literature, art and history, are cordially invited to attend this Fifth Congress. The Committee on Organization consists of the following: Frank D. Pavey, Chairman; Charles A. Downer, Professor of Romance Languages, College of the City of New York; Stephen P. Duggan, Director of the Institute of International Education; Paul Duran; John L. Gerig; George H. Nettleton, Professor of English, Yale University; Oliver Towles, Professor of Romance Languages, New York University; Paul Van Dyke, Professor of History, Princeton University; Raymond Weeks, Professor of Romance

Philology, Columbia University; and Roger Sherman, Secretary, Vice-President of the Alliance Française de New York. On April 22 and 23 the Fédération de l'Alliance Française will hold its twenty-fifth annual meeting in New York.

Professor Tomás Navarro Tomás of the Centro de Estudios Históricos of Madrid will give a graduate course entitled *Spanish 182, Aspectos fundamentales de la fonética española*, in Columbia University from Tuesday, April 19, to Monday, April 23, inclusive. There will be five sessions of this course, and each session will extend from 7:20 to 8:50 p.m. The course is open to all qualified graduate students, and will count as one point credit toward advanced degrees.

Dr. María de Maetzu, Directora de la Residencia de Señoritas at Madrid, has assumed her duties as Visiting Professor of Spanish Literature in Barnard College during the Spring Session. Among the courses she is conducting is a graduate course entitled *Spanish 122, La literatura española contemporánea*.

IN MEMORIAM

PAUL LAPIE

As we are going to press, word has come from France of the untimely death of Dr. Paul Lapie, Rector of the University of Paris, on January 25, 1927. The great educator and scholar was to have taken a leading part on the day of his death in the ceremony of the induction of Professor Charles Cestre into the chair of American Literature and Civilization at the Sorbonne, founded by the late Lee Kohns of New York, whose sudden death occurred only a few days previously. The demise of Dr. Lapie, one of the outstanding figures who have occupied the Rectorship of the University of Paris, will be deeply mourned by all who had the honor of coming into contact with his remarkable personality.

